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No.







SACRED SONGS

FOR FAMILY AND SOCIAL WORSHIP;

COMPRISING THE

MOST APPROVED SPIRITUAL HYMNS

WITH

CHASTE AND POPULAR TUNES.

"O give thanks unto the Lord; call upon his name. Sing unto him, sing psalms unto him." Psalm 105 : 1, 2.

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PREFACE.

It is the design of this work to promote devotional singing in the closet, in the family, and in meetings for social worship. The aim has been to furnish a selection of Spiritual Hymns, classified in the order of subjects, with a nice adaptation of chaste and popular tunes, of sufficient number and variety to meet existing wants. In preparing the volume, unwearied pains have been taken to combine the best talent and taste in sacred poetry and music; with the hope that this manual might occupy the same rank in its important department, as do the spiritual classics, already issued by the Society, in that of practical divinity. As early as the Reformation these were identified: "Next to theology," said Luther, "it is to music that I give the highest place and the greatest honor."

The *Hymns* are of that standard, evangelical character, which has stamped with immortality the productions of Watts, Doddridge, Newton, Cowper, Steele, and kindred poets. They have been selected, from the whole range of sacred poetry, for their superior lyric and practical excellence; and where various readings exist, those have been chosen with which it was supposed the churches were most familiar. The music has been adapted to the hymns, instead of subordinating the poetry to the music.

In the selection of *Tunes* the two extremes of those which are ungrammatical in their composition, or offensive to musical taste; and those which are too delicate and refined for general use, have been avoided. Many others, possessing great value as church tunes, but too psalmodic for the purposes of this volume; and others still, which are so universally known that their republication could not give them greater currency, have been omitted—often with regret. On the other hand, a very large class of an ephemeral character have been excluded, by the general rule to preserve only those which promise extensive and enduring usefulness. The interests of devotional song require permanence and stability, the basis of which is furnished in those melodies that delight the ear and affect the heart of the devout christian more and more, as they become familiarly associated with his most hallowed spiritual exercises and his most joyful anticipations.

The Committee gratefully express their obligations to THOMAS HASTINGS, Esq. of New-York city, who has patiently exercised his acknowledged talent, in the selection and arrangement of the tunes, and their adaptation to the hymns; and has unhesitatingly selected from his own copy-right publications, all those tunes that seemed suited to add to the attractiveness and permanent value of this work. LOWELL MASON, Esq. of Boston, has also rendered valuable counsel and aid, besides the generous contribution of thirty-five tunes of which he holds the copy-right. To Messrs. KINGSLEY, of Philadelphia, and POND, of New-York, and others, kindred acknowledgments are also due. The skill and experience acquired by the exclusive devotion of years to the interests of sacred music, have thus been placed in requisition to give variety and completeness to the volume, while the readiness of composers to furnish their esteemed productions, is honorable to their christian character, and to the religion of Christ.

It is hoped that these "Sacred Songs" will be blessed of the Holy Spirit, in promoting individual, family and social piety; in refining and ennobling the taste of the young, so as to supersede the relish for vulgar amusements and pursuits; in endearing the parental roof to children, and in quickening the attention and enlivening the affections of domestic circles, as they read the word of God and bow around the family altar. Should God thus graciously accept this offering; and the praises of his people be rendered more sweet and spiritual in their seasons of social prayer and communion, and the hearts of men, thus subdued, be the better prepared to embrace the truth in the love of it; and should the Triune God, Father, Son, and Holy Ghost, receive more hallowed and acceptable ascriptions of praise for Redeeming love, the object of the contributors, compilers and committee will have been accomplished.

SACRED SONGS

PRAISE TO GOD.

OLMUTZ. S. M.

Arranged from a Gregorian
Chant, by L. MASON.

1 Your harps, ye trembling saints, Down from the willows take;
2 Though in a foreign land, We are not far from home;

3 His grace will to the end Stronger and brighter shine;
4 Blest is the man, O God, That stays himself on thee;

The first system of music consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The middle and bottom staves are a grand staff (treble and bass clefs) with the same key signature and time signature. The music is a Gregorian chant arrangement.

Loud to the praise of love divine, Bid ev'ry string awake.
And nearer to our house above, We ev'ry moment come.

Nor present things, nor things to come, Shall quench the spark divine.
Who waits for thy salvation, Lord, Shall thy salvation see.

The second system of music also consists of three staves, with the same musical notation as the first system. It continues the Gregorian chant arrangement.

OLD HUNDRED. L. M.

1. From all that dwell be - low the skies Let the Cre-

2. E - ter - nal are thy mercies, Lord, E - ter - nal

The first system of musical notation for 'Old Hundred' is presented in three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 2/2. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

a - tor's praise a - rise, Let the Redeem - er's

truth at - tends thy word; Thy praise shall sound from

The second system of musical notation continues the piece. It follows the same three-staff format as the first system, with a single melodic line and a two-part piano accompaniment. The lyrics continue across the staves.

VARIED.

name be sung Thro' ev' - ry land, by ev' - ry tongue.

shore to shore, Till suns shall rise and set no more.

The 'VARIED' section of the song is shown in a third system of musical notation, maintaining the three-staff structure. The melody and accompaniment are adapted for this variation. The lyrics conclude with 'shore to shore, Till suns shall rise and set no more.'

3. Praise to God. L. M.

- 1 Ye nations round the earth rejoice
Before the Lord, your sovereign King;
Serve him with cheerful heart and voice,
With all your tongues his glory sing.
- 2 The Lord is God; 'tis he alone
Doth life, and breath, and being give;
We are his work, and not our own;
The sheep that on his pastures live.
- 3 Enter his gates with songs of joy,
With praises to his courts repair;
And make it your divine employ
To pay your thanks and honors there.
- 4 The Lord is good, the Lord is kind;
Great is his grace, his mercy sure;
And the whole race of man shall find
His truth from age to age endure. Watts.

4. The same. L. M.

- 1 With one consent let all the earth
To God their cheerful voices raise;
Glad homage pay with awful mirth,
And sing before him songs of praise:
- 2 Convinced that he is God alone,
From whom both we and all proceed;
We whom he chooses for his own,
The flock that he vouchsafes to feed.
- 3 O enter then his temple gate,
Thence to his courts devoutly press;
And still your grateful hymns repeat,
And still his name with praises bless.
- 4 For he's the Lord, supremely good,
His mercy is for ever sure;
His truth, which always firmly stood,
To endless ages shall endure.

LAIGHT-STREET. C. M. - H.

Lord, when my raptur'd thought surveys Cre - a - tion's

The first system of the musical score for 'LAIGHT-STREET. C. M. - H.' consists of three staves. The top staff is a single treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The middle and bottom staves are grouped by a brace on the left and represent a piano accompaniment in treble and bass clefs, also with a key signature of two sharps and a 3/4 time signature. The lyrics 'Lord, when my raptur'd thought surveys Cre - a - tion's' are written below the piano staves.

beauties o'er, All nature joins to teach thy praise, And

The second system of the musical score continues the melody and accompaniment. The lyrics 'beauties o'er, All nature joins to teach thy praise, And' are written below the piano staves.

bid my soul adore, And bid my soul adore.

The third system of the musical score concludes the piece. The lyrics 'bid my soul adore, And bid my soul adore.' are written below the piano staves.

5. *Praise for Creation and Providence.* C. M.

- 1 Lord, when my raptur'd thought surveys
Creation's beauties o'er,
All nature joins to teach thy praise,
And bid my soul adore.
- 2 Where'er I turn my gazing eyes,
Thy radiant footsteps shine:
Ten thousand pleasing wonders rise
And speak their source divine.
- 3 On me thy providence has shone
With gentle, smiling rays:
O let my lips and life make known
Thy goodness and thy praise. Steele.

~~~~~  
G. *Providence of God.* C. M.

- 1 God moves in a mysterious way  
His wonders to perform:  
He plants his footsteps in the sea  
And rides upon the storm.
- 2 Deep in unfathomable mines  
Of never-failing skill,  
He treasures up his bright designs  
And works his sovereign will.
- 3 Ye fearful saints, fresh courage take;  
The clouds ye so much dread  
Are big with mercy, and shall break  
In blessings on your head.
- 4 Judge not the Lord by feeble sense,  
But trust him for his grace;  
Behind a frowning Providence  
He hides a smiling face.
- 5 His purposes will ripen fast,  
Unfolding every hour;  
The bud may have a bitter taste,  
But sweet will be the flower.
- 6 Blind unbelief is sure to err  
And scan his work in vain;  
God is his own interpreter,  
And he will make it plain. Cowper.

## DUNCHURCH.\* C. M.

SCOTTISH.

MOD.

Long as I live I'll bless thy name, My King, my

The first system of musical notation for the song 'DUNCHURCH'. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves in treble and bass clefs. The key signature has one flat (B-flat) and the time signature is 2/2. The tempo marking 'MOD.' is above the first staff. The lyrics 'Long as I live I'll bless thy name, My King, my' are written below the vocal staff.

God of love, My work and joy shall

The second system of musical notation, continuing the song. It follows the same three-staff format. The lyrics 'God of love, My work and joy shall' are written below the vocal staff.

be the same, In the bright worlds a - bove.

The third system of musical notation, concluding the song. It follows the same three-staff format. The lyrics 'be the same, In the bright worlds a - bove.' are written below the vocal staff.

• Or DUNKIRK.

7. *Glory and Grace of God.* C. M.

- 1 Long as I live I'll bless thy name,  
My King, my God of love;  
My work and joy shall be the same,  
In the bright world above.
- 2 Great is the Lord; his power unknown;  
And let his praise be great;  
I'll sing the honors of thy throne,  
Thy works of grace repeat.
- 3 Thy grace shall dwell upon my tongue  
And while my lips rejoice,  
The men who hear my sacred song  
Shall join their cheerful voice.
- 4 Fathers to sons shall teach thy name,  
And children learn thy ways;  
Ages to come thy truth proclaim,  
And nations sound thy praise.
- 5 The world is managed by thy hands;  
Thy saints are ruled by love;  
And thine eternal kingdom stands,  
Though rocks and hills remove. Watts.

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8. *Perpetual Praise.* C. M.

- 1 Yes, I will bless thee, O my God,  
Through all my mortal days;  
And to eternity prolong  
Thy vast, thy boundless praise.
- 2 Nor shall my tongue alone proclaim  
The honors of my God;  
My life with all its active pow'rs  
Shall spread thy praise abroad.
- 3 Not death itself shall stop my song,  
Though death will close my eyes;  
My thoughts shall then to nobler heights,  
And sweeter raptures rise.
- 4 There shall my lips in endless praise  
Their grateful tribute pay;  
The theme demands an angel's tongue,  
And an eternal day. Heginbotham.

## HOWARD. C. M.

First system of the musical score. It consists of three staves: a vocal melody in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "In all my vast concerns with thee, In".

Second system of the musical score. It consists of three staves: a vocal melody in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "vain my soul would try To shun thy pre - sence,".

Third system of the musical score. It consists of three staves: a vocal melody in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "Lord, or flee The no - tice of thine eye."

*9. God Everywhere. C. M.*

- 1 In all my vast concerns with thee,  
In vain my soul would try  
To shun thy presence, Lord, or flee  
The notice of thine eye.
- 2 Thy all-surrounding sight surveys  
My rising and my rest,  
My public walks, my private ways,  
And secrets of my breast.
- 3 My thoughts lie open to the Lord  
Before they're formed within;  
And ere my lips pronounce the word,  
He knows the sense I mean.
- 4 O wondrous knowledge, deep and high!  
Where can a creature hide?  
Within thy circling arms I lie,  
Beset on every side. Watts.

*10. God's Eternal Dominion. C. M.*

- 1 Great God! how infinite art thou;  
What worthless worms are we!  
Let the whole race of creatures bow,  
And pay their praise to thee.
- 2 Thy throne eternal ages stood,  
Ere seas or stars were made:  
Thou art the ever-living God,  
Were all the nations dead.
- 3 Nature and time quite naked lie,  
To thine immense survey,  
From the formation of the sky,  
To the great burning day.
- 4 Eternity, with all its years,  
Stands present in thy view;  
To thee there's nothing old appears,  
Great God! there's nothing new.
- 5 Our lives thro' various scenes are drawn,  
And vexed with trifling cares;  
While thine eternal thoughts move on  
Thine undisturbed affairs. Watts.

## WATCHMAN. S. M.

TENDERLY.

LEACH.

My God, my life, my love, To thee, to

The first system of musical notation for the song 'WATCHMAN. S. M.' by Leach. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves in treble and bass clefs. The key signature is one sharp (F#) and the time signature is 2/2. The lyrics 'My God, my life, my love, To thee, to' are written below the vocal line.

thee I call; I can - not live, if thou

The second system of musical notation, continuing the song. It features the same three-staff format. The lyrics 'thee I call; I can - not live, if thou' are written below the vocal line.

re - move, For thou art all in all.

The third system of musical notation, concluding the song. It features the same three-staff format. The lyrics 're - move, For thou art all in all.' are written below the vocal line.



**11.** *God all and in all.* S. M.

- 1 My God, my life, my love,  
To thee, to thee I call;  
I cannot live, if thou remove,  
For thou art all in all.
- 2 Thy shining grace can cheer  
This dungeon where I dwell;  
'Tis paradise when thou art here;  
If thou depart, 'tis hell.
- 3 Not all the harps above  
Can make a heav'nly place,  
If God his residence remove,  
Or but conceal his face.
- 4 Nor earth nor all the sky,  
Can one delight afford;  
No, not a drop of real joy,  
Without thy presence, Lord.
- 5 Thou art the sea of love,  
Where all my pleasures roll;  
The circle where my passions move,  
And centre of my soul. Watts.

**12.** *Ingratitude Deplored.* S. M.

- 1 Is this the kind return,  
Are these the thanks we owe,  
Thus to abuse eternal love,  
Whence all our blessings flow?
- 2 To what a stubborn frame  
Has sin reduc'd our mind;  
What strange, rebellious wretches we,  
And God as strangely kind.
- 3 Turn, turn us, mighty God,  
And mould our souls afresh;  
Break, sov'reign grace, these hearts of stone,  
And give us hearts of flesh.
- 4 Let past ingratitude  
Provoke our weeping eyes,  
And hourly as new mercies fall,  
Let hourly thanks arise. Watts.

## GRANBY. S. M.

LIVELY.

H.

My soul, re - peat his praise, Whose mercies

The first system of the musical score for 'Granby. S. M.' is marked 'LIVELY.' and 'H.'. It consists of three staves: a vocal staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, and two piano accompaniment staves in treble and bass clefs, also with a key signature of one sharp and a 3/4 time signature. The lyrics 'My soul, re - peat his praise, Whose mercies' are written below the vocal staff.

are so great; Whose an - ger is so

The second system of the musical score continues the melody and accompaniment. The lyrics 'are so great; Whose an - ger is so' are written below the vocal staff.

slow to rise, So ready to abate, So rea - dy to abate.

slow to ri - - - - - se.

The third system of the musical score concludes the piece. The lyrics 'slow to rise, So ready to abate, So rea - dy to abate.' are written below the vocal staff, and 'slow to ri - - - - - se.' is written below the piano accompaniment staves.

**13. *Mercy and Compassion of God.* S. M.**

- 1 My soul, repeat his praise,  
Whose mercies are so great;  
Whose anger is so slow to rise,  
So ready to abate.
- 2 High as the heav'ns are rais'd  
Above the ground we tread;  
So far the riches of his grace  
Our highest thoughts exceed.
- 3 His power subdues our sins;  
And his forgiving love,  
Far as the east is from the west,  
Doth all our guilt remove.
- 4 The pity of the Lord,  
To those that fear his name,  
Is such as tender parents feel;  
He knows our feeble frame.
- 5 He knows we are but dust,  
Scattered by every breath;  
His anger, like a rising wind,  
Can send us swift to death. Watts.

**14. *Praise for Preserving Grace.* S. M.**

- 1 To God, the only wise,  
Our Saviour, and our King,  
Let all the saints below the skies  
Their humble praises bring.
- 2 'Tis his almighty love,  
His counsel and his care,  
Preserves us safe from sin and death,  
And every hurtful snare.
- 3 He will present our souls,  
Unblemished and complete,  
Before the glory of his face,  
With joys divinely great.
- 4 To our Redeemer God  
Wisdom with power belongs;  
Immortal crowns of majesty,  
And everlasting songs. Watts.

## CORINTH. C. M.

L. MASON.

Sweet is the mem' - ry of thy grace, My

God, my heaven - ly King; Let age to age thy

righteousness In sounds of glo - ry sing.

### 15. *The Goodness of God.* C. M.

- 1 Sweet is the mem'ry of thy grace  
My God, my heavenly King;  
Let age to age thy righteousness  
In sounds of glory sing.
- 2 God reigns on high; but ne'er confines  
His goodness to the skies:  
Through the whole earth his bounty shines,  
And every want supplies.
- 3 With longing eyes thy creatures wait  
On thee for daily food;  
Thy liberal hand provides their meat,  
And fills their mouth with good.
- 4 How kind are thy compassions, Lord!  
How slow thine anger moves!  
But soon he sends his pardoning word  
To cheer the souls he loves.
- 5 Creatures, with all their endless race,  
Thy power and praise proclaim;  
But saints, who taste thy richer grace,  
Delight to bless thy name. Watts.

### 16. *God the Christian's Happiness.* C. M.

- 1 My God, my portion, and my love,  
My everlasting all,  
I've none but thee in heaven above,  
Or on this earthly ball.
- 2 What empty things are all the skies,  
And this inferior clod!  
There's nothing here deserves my joys,  
There's nothing like my God.
- 3 Were I possessor of the earth,  
And called the stars my own,  
Without thy graces, and thyself,  
I were a wretch undone.
- 4 Let others stretch their arms like seas  
And grasp in all the shore;  
Grant me the visits of thy face,  
And I desire no more. Watts.

## NASHVILLE. L. P. M.

Arranged from a Gregorian  
Chant, by L. MASON.

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, key of D major (one sharp), and 3/2 time. The bottom two staves are a piano accompaniment in treble and bass clefs, featuring a harmonic texture with chords and moving lines. The lyrics 'I'll praise my Maker with my breath; And when my voice is lost in death, Praise' are written below the top staff.

I'll praise my Maker with my breath; And when my voice is lost in death, Praise

The second system continues the musical score with three staves. It includes a repeat sign in the middle of the top staff. The lyrics 'shall employ my nobler pow'rs; My days of praise shall ne'er be past, While' are written below the top staff.

shall employ my nobler pow'rs; My days of praise shall ne'er be past, While

The third system concludes the musical score with three staves. The top staff ends with a double bar line. The lyrics 'life, and thought, and being last, Or im-mor-tal - i - ty endures.' are written below the top staff.

life, and thought, and being last, Or im-mor-tal - i - ty endures.

17. *Praise for Divine Goodness.* L. P. M.

- 1 I'll praise my Maker with my breath ;  
And when my voice is lost in death,  
Praise shall employ my nobler pow'rs ;  
My days of praise shall ne'er be past,  
While life, and thought, and being last,  
Or immortality endures.
- 2 Why should I make a man my trust ?  
Princes must die and turn to dust ;  
Vain is the help of flesh and blood ;  
Their breath departs, their pomp and pow'r,  
And thoughts all vanish in an hour ;  
Nor can they make their promise good.
- 3 Happy the man whose hopes rely  
On Israel's God : He made the sky,  
And earth, and seas, with all their train :  
His truth for ever stands secure ;  
He saves th' oppress'd, he feeds the poor,  
And none shall find his promise vain.
- 4 The Lord hath eyes to give the blind ;  
The Lord supports the sinking mind ;  
He sends the laboring conscience peace ;  
He helps the stranger in distress,  
The widow and the fatherless,  
And grants the prisoner sweet release.
- 5 He loves his saints ; he knows them well ;  
But turns the wicked down to hell.  
Thy God, O Zion, ever reigns :  
Let every tongue, let every age,  
In this exalted work engage :  
Praise him in everlasting strains.
- 6 I'll praise him while he lends me breath ;  
And when my voice is lost in death,  
Praise shall employ my nobler powers ;  
My days of praise shall ne'er be past,  
While life, and thought, and being last,  
Or immortality endures.

Watts.

LIVELY.

ZELL, 8 &amp; 7.

BOST.

*A Clergyman of Switzerland.*

Musical notation for the first system of the song 'ZELL, 8 & 7'. It consists of three staves: a treble staff, a middle staff (likely for piano accompaniment), and a bass staff. The key signature is one flat (B-flat) and the time signature is 4/4. The melody in the treble staff begins with a quarter rest, followed by a series of eighth and quarter notes. The middle staff provides harmonic support with chords and moving lines. The bass staff follows a similar melodic pattern to the treble staff.

Praise to God, the great Crea - a - tor, Praise to God from

Musical notation for the second system of the song. It continues the three-staff format. The melody in the treble staff has a quarter rest followed by eighth and quarter notes. The middle and bass staves continue their respective parts, maintaining the harmonic and melodic structure.

ev' - ry tongue ; Join, my soul, with ev' - ry creature,

Musical notation for the third system of the song. It continues the three-staff format. The melody in the treble staff has a quarter rest followed by eighth and quarter notes. The middle and bass staves continue their respective parts, maintaining the harmonic and melodic structure.

Join the u - ni - versal song, Join the u - ni - versal song.



18. *Universal Praise.* 8. 7.

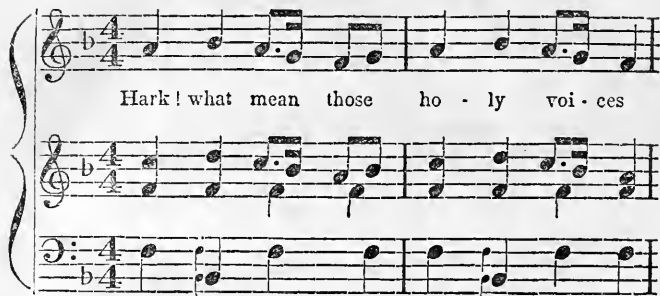
- 1 Praise to God, the great Creator,  
Praise to God from every tongue;  
Join, my soul, with every creature,  
Join the universal song.
- 2 Father! source of all compassion!  
Pure, unbounded grace is thine:  
Hail the God of our salvation,  
Praise him for his love divine.
- 3 Joyfully on earth adore him,  
Till in heaven our song we raise;  
Then enraptured fall before him,  
Lost in wonder, love and praise.
- 4 Praise to God, the great Creator,  
Father, Son, and Holy Ghost;  
Praise him, every living creature,  
Earth and heaven's united host.

19. *Same subject.* 8. 7.

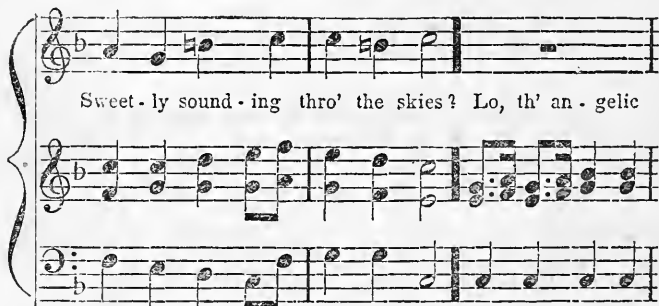
- 1 Praise the Lord, ye heav'n's adore him,  
Praise him, angels in the height;  
Sun and moon, rejoice before him,  
Praise him, all ye stars of light.
- 2 Praise the Lord, for he hath spoken,  
Worlds his mighty voice obey'd;  
Laws which never can be broken,  
For their guidance he hath made.
- 3 Praise the Lord, for he is glorious;  
Never shall his promise fail;  
God hath made his saints victorious,  
Sin and death shall not prevail.
- 4 Praise the God of our salvation,  
Hosts on high his pow'r proclaim;  
Heav'n, and earth, and all creation,  
Praise and magnify his name.

Dublin Coll.

## SICILIAN HYMN. 8 &amp; 7, Single.



Hark! what mean those ho - ly voi - ces



Sweet - ly sound - ing thro' the skies? Lo, th' an - gelic



host re - joic - es, Heaven - ly hal - le - lu - jahs rise.

## REDEMPTION.

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### 20. *Song of the Angels at Bethlehem.* 8. 7.

- 1 Hark! what mean those holy voices,  
Sweetly sounding through the skies?  
Lo! the angelic host rejoices;  
Heavenly hallelujahs rise.
  - 2 Listen to the wondrous story  
Which they chant in hymns of joy;  
"Glory in the highest, glory!  
Glory be to God most high.
  - 3 "Peace on earth, good will from heaven,  
Reaching far as man is found,  
Souls redeem'd, and sins forgiven—  
Loud our golden harps shall sound.
  - 4 "Christ is born, the Great Anointed;  
Heaven and earth his praises sing!  
O receive whom God appointed,  
For your Prophet, Priest, and King.
  - 5 Hasten, mortals, to adore Him;  
Learn his name and taste his joy;  
Till in heaven ye sing before Him,  
Glory be to God most high!" Cawood.
- 

### 21. *The Incarnation.* 8. 7.

- 1 Shepherds, hail the wondrous stranger!  
Now to Bethl'em speed your way;  
Lo! in yonder humble manger,  
Christ the Lord is born to-day.
- 2 Christ, by prophets long predicted,  
Joy of Israel's chosen race;  
Light to Gentiles long afflicted,  
Lost in error's darkest maze.
- 3 Glad we trace th' amazing story  
Angels leave their bliss to tell;  
Theme sublime, replete with glory,  
Sinners sav'd from death and hell.

## FOLSOM, 11 &amp; 10.

Arranged from Mozart  
by L. Mason.

Brightest and best of the sons of the morning!

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a piano accompaniment in treble and bass clefs, respectively. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics 'Brightest and best of the sons of the morning!' are written below the piano accompaniment.

Dawn on our darkness and lend us thine aid;

The second system of the musical score consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a piano accompaniment in treble and bass clefs, respectively. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics 'Dawn on our darkness and lend us thine aid;' are written below the piano accompaniment.

Star of the East, the ho - ri - zon a - dorn - ing,

The third system of the musical score consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a piano accompaniment in treble and bass clefs, respectively. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics 'Star of the East, the ho - ri - zon a - dorn - ing,' are written below the piano accompaniment.

## FOLSOM.—CONTINUED.

22. *Star of the East.* 11, 10.

- 1 Brightest and best of the sons of the morning!  
Dawn on our darkness and lend us thine aid;  
Star of the East, the horizon adorning,  
Guide where our infant Redeemer is laid!
- 2 Cold on his cradle the dew-drops are shining,  
Low lies his head with the beasts of the stall:  
Angels adore him in slumber reclining,  
Maker, and Monarch, and Savior of all.
- 3 Say, shall we yield him, in costly devotion,  
Odors of Edom and off'rings divine?  
Gems of the mountain and pearls of the ocean,  
Myrrh from the forest, or gold from the mine?
- 4 Vainly we offer each ample oblation;  
Vainly with gifts would his favor secure;  
Richer by far is the heart's adoration;  
Dearer to God are the prayers of the poor.
- 5 Brightest and best of the sons of the morning!  
Dawn on our darkness and lend us thine aid;  
Star of the East, the horizon adorning,  
Guide where our infant Redeemer is laid!

Bishop Heber.

FRANKLIN. C. M.

S. B. POND.

Hark! the glad sound, the Sav - ior comes, The Savior

This system contains the first three staves of the musical score. The top staff is a single melodic line in treble clef, 2/2 time. The bottom two staves are a piano accompaniment in treble and bass clefs, also in 2/2 time. The lyrics 'Hark! the glad sound, the Sav - ior comes, The Savior' are written below the top staff.

prom - ised long; Let ev' - ry heart pre-

This system contains the next three staves. The top staff continues the melody. The bottom two staves continue the piano accompaniment. The lyrics 'prom - ised long; Let ev' - ry heart pre-' are written below the top staff.

INSTRUMENT.

pare a throne, And ev' - ry voice a song.

This system contains the final three staves. The top staff continues the melody, with dynamics 'FORTE.' and 'DIM.' marked above it. The bottom two staves continue the piano accompaniment. The lyrics 'pare a throne, And ev' - ry voice a song.' are written below the top staff.

VOICE.

### 23. *Christ's Coming.* C. M.

- 1 Hark! the glad sound, the Savior comes!  
The Savior promised long;  
Let every heart prepare a throne,  
And every voice a song.
- 2 On him the Spirit, largely pour'd,  
Exerts its sacred fire;  
Wisdom and might, and zeal and love,  
His holy breast inspire.
- 3 He comes--the pris'ners to release,  
In Satan's bondage held;  
The gates of brass before him burst,  
The iron fetters yield!
- 4 He comes—from thickest films of vice  
To clear the mental ray,  
And on the eye-balls of the blind  
To pour celestial day.
- 5 He comes—the broken heart to bind;  
The bleeding soul to cure;  
And with the treasures of his grace  
T' enrich the humble poor.
- 6 Our glad hosannas, Prince of Peace,  
Thy welcome shall proclaim;  
And heaven's eternal arches ring  
With thy beloved name. Doddridge.



### 24. *Praise to the Redeemer.* C. M.

- 1 Oh for a thousand tongues to sing  
My dear Redeemer's praise!  
The glories of my God and King,  
The triumphs of his grace!
- 2 JESUS, the name that calms our fears,  
That bids our sorrows cease;  
'Tis music to our ravished ears;  
'Tis life, and health, and peace.
- 3 He breaks the pow'r of reigning sin,  
He sets the pris'ner free;  
His blood can make the foulest clean—  
His blood avail'd for me. Wesley.

## GETHSEMANE. 8, 6 &amp; 8.

SLOW AND EXPRESSIVE.

Below the vocal line, the piano accompaniment consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line. The lyrics 'Beyond where Cedron's waters flow, Be-' are written below the vocal staff.

Beyond where Ce - dron's wa - ters flow, Be -

LENT.

The tempo is marked 'LENT.' The musical notation continues with the vocal line and piano accompaniment. The lyrics 'hold the suffering Savior go To sad Gethsema-' are written below the vocal staff.

hold the suff'ring Sav - ior go To sad Gethsema -

TEMPO.

The tempo is marked 'TEMPO.' The musical notation continues with the vocal line and piano accompaniment. The lyrics 'ne: His countenance is all di-' are written below the vocal staff.

ne: His coun - te - nance is all di -



## GETHSEMANE.—CONTINUED.

LENT.

25. *Gethsemane.* 8. 6. 8.

- 1 Beyond where Cedron's waters flow,  
Behold the suffering Savior go  
To sad Gethsemane :  
His countenance is all divine,  
Yet grief appears in every line.
- 2 He bows beneath the sins of men—  
He cries to God, and cries again,  
In sad Gethsemane :  
He lifts his mournful eyes above—  
"My Father can this cup remove!"
- 3 With gentle resignation still,  
He yielded to his Father's will,  
In sad Gethsemane,—  
"Behold me here, thy only Son,  
"And, Father, let thy will be done."
- 4 The Father heard, and angels there  
Sustained the Son of God in prayer,  
In sad Gethsemane ;  
He drank the dreadful cup of pain,  
Then rose to life and joy again.
- 5 When storms of sorrow round us sweep,  
And scenes of anguish make us weep,  
To sad Gethsemane  
We'll look, and see the Savior there,  
And humbly bow, like him, in prayer.

Manual of Ch. Psalmody.

## SEASONS. L. M.

PLEYEL.

AFFETUOSO.

When I sur-vey the wondrous cross On which the

SLOW.

Prince of Glo - ry died, My richest gain I

count but loss, And pour contempt on all my pride.

### 26. *Christ Crucified.* L. M.

- 1 When I survey the wondrous cross  
On which the Prince of Glory died,  
My richest gain I count but loss,  
And pour contempt on all my pride.
- 2 Forbid it, Lord, that I should boast,  
Save in the death of Christ, my God;  
All the vain things that charm me most,  
I sacrifice them to his blood.
- 3 See, from his head, his hands, his feet,  
Sorrow and love flow mingled down!  
Did e'er such love and sorrow meet,  
Or thorns compose so rich a crown?
- 4 Were the whole realm of nature mine,  
That were a present far too small;  
Love, so amazing, so divine,  
Demands my soul, my life, my all. Watts.

### 27. *Wonders of the Cross.* L. M.

- 1 Nature with open volume stands  
To spread her Maker's praise abroad,  
And every labor of his hands  
Shows something worthy of a God:
- 2 But in the grace that rescu'd man  
His brightest form of glory shines;  
Here, on the cross, 'tis fairest drawn,  
In precious blood and crimson lines.
- 3 Here I behold his inmost heart,  
Where grace and vengeance strangely join;  
Piercing his Son with sharpest smart,  
To make the purchas'd pleasures mine.
- 4 Oh! the sweet wonders of that cross,  
Where God, the Savior, lov'd and died!  
Her noblest life my spirit draws  
From his dear wounds and bleeding side.
- 5 I would for ever speak his name,  
In sounds to mortal ears unknown;  
With angels join to praise the Lamb,  
And worship at his Father's throne. Watts.

## THE SACRIFICE. L. M.

H.

Stretch'd on the cross, the Savior dies; Hark! his ex-

The first system of the musical score for 'The Sacrifice'. It consists of three staves: a vocal melody in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has one flat (B-flat) and the time signature is 2/2. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment in the treble clef starts with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment in the bass clef starts with a half note G3, followed by quarter notes A3, Bb3, and C4, then a half note D4, and finally a half note E4.

piring groans a - rise: See, from his hands, his feet, his

The second system of the musical score. The vocal line continues with a half note F#4, followed by quarter notes G4, A4, and Bb4, then a half note C5, and finally a half note D5. The piano accompaniment in the treble clef starts with a half note F#4, followed by quarter notes G4, A4, and Bb4, then a half note C5, and finally a half note D5. The piano accompaniment in the bass clef starts with a half note F#3, followed by quarter notes G3, A3, and Bb3, then a half note C4, and finally a half note D4.

side, Runs down the sa - cred crimson tide.

The third system of the musical score. The vocal line continues with a half note E5, followed by quarter notes F#5, G5, and A5, then a half note B5, and finally a half note C6. The piano accompaniment in the treble clef starts with a half note E5, followed by quarter notes F#5, G5, and A5, then a half note B5, and finally a half note C6. The piano accompaniment in the bass clef starts with a half note E4, followed by quarter notes F#4, G4, and A4, then a half note B4, and finally a half note C5.

### 28. *Sufferings and Death.* L. M.

- 1 Stretch'd on the cross, the Savior dies;  
Hark! his expiring groans arise:  
See, from his hands, his feet, his side,  
Runs down the sacred crimson tide
- 2 But life attends the deathful sound,  
And flows from every bleeding wound;  
The vital stream how free it flows,  
To save and cleanse his rebel foes!
- 3 Can I survey this scene of wo,  
Where mingling grief and wonder flow,  
And yet my heart unmov'd remain,  
Insensible to love or pain?
- 4 Come, dearest Lord, thy grace impart,  
To warm this cold, this stupid heart;  
Till all its pow'rs and passions move  
In melting grief and ardent love. Steele.

---

### 29. *"It is finished."* L. M.

- 1 'Tis finish'd—so the Savior cried,  
And meekly bow'd his head, and died!  
'Tis finish'd—yes, the race is run,  
The battle fought, the victory won.
- 2 'Tis finish'd—all that heaven decreed,  
And all that ancient prophets said,  
Is now fulfill'd, as was design'd,  
In me, the Savior of mankind.
- 3 'Tis finish'd—this my dying groan  
Shall sins of every kind atone;  
Millions shall be redeem'd from death  
By this my last expiring breath.
- 4 'Tis finish'd—heaven is reconcil'd,  
And all the powers of darkness spoil'd:  
Peace, love and happiness again  
Return and dwell with sinful men.
- 5 'Tis finish'd—let the joyful sound  
Be heard through all the nations round;  
'Tis finish'd—let the echo fly  
Thro' heaven and hell, thro' earth and sky. Stannet.

## CALVARY. 8, 7 &amp; 4.

STANLEY.

TENDERLY.

~ Hark! the voice of love and mercy Sounds aloud

The first system of the musical score for 'Calvary' is in 2/2 time. It features a vocal melody on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment consists of chords in the right hand and single notes in the left hand, all in a steady, tender pace.

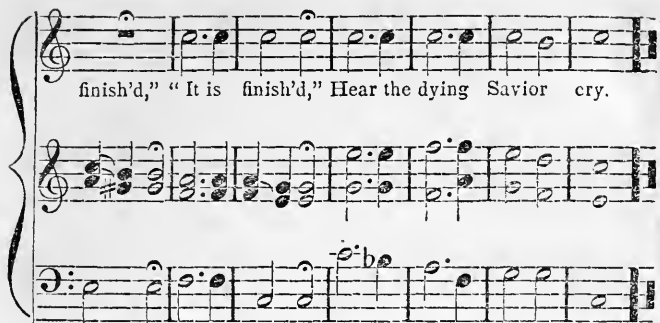
from Cal - vary; See, it rends the rocks a-

The second system continues the melody. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment continues with chords and single notes, maintaining the tender feel.

sunder, Shakes the earth and veils the sky. "It is

The third system concludes the phrase. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment continues with chords and single notes, maintaining the tender feel.

## CALVARY.—CONCLUDED.

30. *It is Finished.*

- 1 Hark! the voice of love and mercy  
 Sounds aloud from Calvary;  
 See, it rends the rocks asunder—  
 "Shakes the earth and veils the sky!  
 "It is finished!"  
 Hear the dying Savior cry.
- 2 It is finished!—O what pleasure  
 Do these precious words afford!  
 Heavenly blessings, without measure,  
 Flow to us from Christ the Lord.  
 It is finished!  
 Saints, the dying words record.
- 3 Finished—all the types and shadows  
 Of the ceremonial law;  
 Finished—all that God had promised;  
 Death and hell no more shall awe:  
 It is finished!  
 Saints, from hence your comforts draw.
- 4 Tune your harps anew, ye seraphs,  
 Join to sing the pleasing theme;  
 All on earth, and all in heaven,  
 Join to praise Emmanuel's name  
 Hallelujah!  
 Glory to the bleeding Lamb! Burder's Col.

## DRESDEN. L. M. D.

OLD GERMAN.

SLOW.

1. He dies, the friend of sin - ners dies ! Lo,  
A sol - emn dark - ness veils the skies; A

D. C. He shed a thou - sand drops for you, A  
Salem's daughters weep a - round !  
sudden trembling shakes the ground ! 2. Come, saints, and drop a  
thou - sand drops of richer blood.

D. C. tear or two For him who groaned beneath your load.



**31. *Christ Dying, Rising, and Reigning.* L. M.**

(See verses 1, 2, in the music.)

- 3 Here's love and grief beyond degree,  
The Lord of glory dies for men!  
But lo! what sudden joys we see!  
Jesus, the dead, revives again!
- 4 The rising God forsakes the tomb!  
Up to his Father's court he flies!  
Cherubic legions guard him home,  
And shout him, Welcome to the skies!
- 5 Dry up your tears, ye saints, and tell  
How high our great Deliverer reigns ;—  
Sing how he spoil'd the hosts of hell,  
And led the tyrant death in chains.
- 6 Say, "Live for ever, glorious King,  
"Born to redeem, and strong to save!"  
Then ask, "O death, where is thy sting?  
"And where thy victory, boasting grave?"  
Watts' Lyr.

**32. *Christ's Intercession.* L. M.**

- 1 He lives! the great Redeemer lives,  
What joy the bless'd assurance gives!  
And now, before his Father, God,  
Pleads the full merit of his blood.
- 2 Repeated crimes awake our fears,  
And justice arm'd, with frowns appears;  
But in the Savior's lovely face  
Sweet mercy smiles, and all is peace.
- 3 Hence, then, ye black despairing thoughts;  
Above our fears, above our faults,  
His powerful intercessions rise,  
And guilt recedes and terror dies.
- 4 In every dark distressful hour,  
When sin and Satan join their power,  
Let this dear hope repel the dart,  
That Jesus bears us on his heart.
- 5 Great Advocate, Almighty Friend!  
On him our humble hopes depend:  
Our cause can never, never fail,  
For Jesus pleads and must prevail.

Steele.

## MILLS, 8. 7. GERMAN THEME.

MOD. AFFET.

Near the cross was Mary weeping, There her mournful

The first system of the musical score is in 8/7 time, key of B-flat major. It consists of three staves: a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, and a half note D5. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.

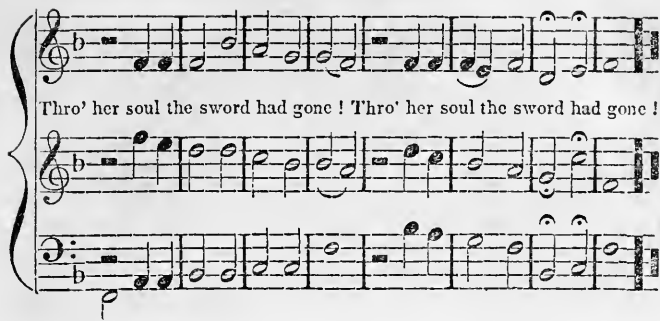
station keeping, Gazing on her dying Son: There in

The second system continues the melody. The vocal line has a half note G4, quarter notes A4, Bb4, C5, D5, E5, and a half note D5. The piano accompaniment maintains the same rhythmic pattern, with the right hand providing harmonic support to the vocal line.

speechless anguish groaning, Yearning, trembling, sighing, moaning;

The third system concludes the phrase. The vocal line features a half note G4, quarter notes A4, Bb4, C5, D5, E5, and a half note D5. The piano accompaniment continues with the same eighth-note bass line and right-hand melody.

## MILLS.—CONTINUED.

33. *Mary at the Cross.* 8. 7.

(See verse 1 in the music.)

- 2 What he for his people suffer'd—  
 Stripes, and scoffs, and insults offer'd—  
 His fond mother saw the whole:  
 Never from the scene retiring,  
 Till he bow'd his head expiring,  
 And to God breath'd out his soul.
- 3 But we have no need to borrow  
 Motives from the mother's sorrow,  
 At our Savior's cross to mourn.  
 'Twas our sins brought him from heaven—  
 These the cruel nails had driven—  
 All his griefs *for us* were borne.
- 4 When no eye its pity gave us,  
 When there was no arm to save us,  
 He his love and pow'r display'd:  
 By his stripes he wrought our healing,  
 By his death, our life revealing,  
 He for us the ransom paid.
- 5 Jesus, may thy love constrain us,  
 That from sin we may refrain us—  
 In thy griefs may deeply grieve:  
 Thee our best affections giving,  
 To thy glory ever living,  
 May we in thy glory live.

## MARTYN. 7's, Double.

S. B. MARSH.

Ma - ry to the Savior's tomb, Hasted at the  
 { Spice she brought and sweet perfume, But the Lord she

d. c. Trembling, while a crys-tal flood Issued from her

The first system of the musical score for 'MARTYN' is written in 6/4 time with a key signature of one flat (B-flat). It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The lyrics are: 'Ma - ry to the Savior's tomb, Hasted at the { Spice she brought and sweet perfume, But the Lord she'.

ear - ly dawn; } For a while she ling'ring  
 lov'd had gone: }

weep - ing eyes.

The second system continues the melody. The lyrics are: 'ear - ly dawn; } For a while she ling'ring lov'd had gone: }'. The piano accompaniment features chords and single notes. The system ends with a repeat sign.

stood, Fill'd with sor - row and sur - prise;

D. C.

The third system begins with the lyrics 'stood, Fill'd with sor - row and sur - prise;'. The piano accompaniment continues with chords. The system concludes with a 'D. C.' (Da Capo) instruction.

**34. *Mary at the Sepulchre.* 7's.**

(See first verse in the music.)

- 2 But her sorrows quickly fled  
When she heard his welcome voice :  
Christ had risen from the dead ;  
Now he bids her heart rejoice :  
What a change his word can make,  
Turning darkness into day !  
Ye who weep for Jesus' sake,  
He will wipe your tears away.
- ~~~~~

**35. *Christ a Refuge from the Storm.* 7's.**

- 1 Jesus, lover of my soul !  
Let me to thy bosom fly,  
While the billows near me roll,  
While the tempest still is high !  
Hide me, O my Savior, hide,  
Till the storm of life is past ;  
Safe into the haven guide ;  
O receive my soul at last !
- 2 Other refuge have I none ;  
Hangs my helpless soul on thee ;  
Leave, ah ! leave me not alone,  
Still support and comfort me.  
All my trust on thee is stay'd ;  
All my help from thee I bring ;  
Cover my defenceless head  
With the shadow of thy wing.
- 3 Thou, O Christ, art all I want :  
More than all in thee I find ;  
Raise the fallen, cheer the faint,  
Heal the sick and lead the blind.  
Just and holy is thy name,  
I am all unrighteousness ;  
Vile and full of sin I am,  
Thou art full of truth and grace. Wesley.

## RHINE. H. M.

MANHATTAN COLL.

MAESTOSO.

1 Yes, the Re-deem - er rose, The Sa - vior left the

The first system of the musical score for 'RHINE. H. M.' is marked 'MAESTOSO.' and is in 2/2 time. It consists of three staves: a vocal line and two piano accompaniment staves. The key signature has one sharp (F#). The lyrics '1 Yes, the Re-deem - er rose, The Sa - vior left the' are written below the piano staves.

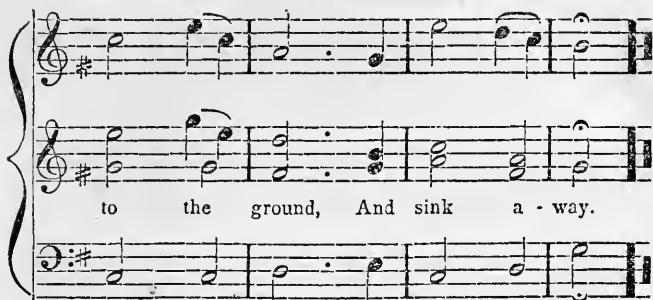
dead, And o'er our hellish foes High rais'd his conqu'ring

The second system of the musical score continues the melody and accompaniment. The lyrics 'dead, And o'er our hellish foes High rais'd his conqu'ring' are written below the piano staves.

head: In wild dis - may, The guards around, Fall

The third system of the musical score concludes the phrase. The lyrics 'head: In wild dis - may, The guards around, Fall' are written below the piano staves.

## RHINE.—CONTINUED.

36. *Christ's Resurrection.* H. M.

(See first verse in the music.)

- 2 Lo! the angelic bands  
     In full assembly meet,  
     To wait his high commands,  
     And worship at his feet:  
     Joyful they come, And wing their way,  
     From realms of day, To Jesus' tomb.
- 3 Then back to heaven they fly,  
     The joyful news to bear;  
     Hark! as they soar on high,  
     What music fills the air!  
     Their anthems say, "Jesus, who bled,  
     "Hath left the dead; He rose to-day."
- 4 Ye mortals, catch the sound,  
     Redeem'd by him from hell,  
     And send the echo round  
     The globe on which you dwell:  
     Transported cry, "Jesus, who bled,  
     "Hath left the dead, No more to die."
- 5 All hail, triumphant Lord,  
     Who sav'st us with thy blood!  
     Wide be thy name ador'd,  
     Thou rising, reigning God!  
     With thee we rise, With thee we reign,  
     And empires gain Beyond the skies.

Doddridge.

## PLEVEL'S HYMN. 7's.

2d TREBLE.

An - gels, roll the rock a - way! Death, yield

1st TREBLE.

2d Bass.

up thy might - y prey! See, he ris - es

2d Bass.

from the tomb, Glowing with im - mor - tal bloom.

2d Bass.



### 37. *Resurrection and Ascension.* 7's.

- 1 Angels, roll the rock away!  
Death, yield 'up thy mighty prey!  
See, he rises from the tomb,  
Glowing with immortal bloom.
- 2 Now, ye saints, lift up your eyes;  
See the Conqu'ror mount the skies;  
Troops of angels on the road  
Hail and sing the incarnate God.
- 3 Heav'n unfolds her portals wide:  
Glorious Hero, through them ride;  
King of glory, mount thy throne,  
Boundless empire is thine own.
- 4 Praise him, ye celestial choirs,  
Praise, and sweep your golden lyres;  
Praise him in the noblest songs,  
From ten thousand thousand tongues.
- 5 Let Immanuel be ador'd;  
Ransom, Mediator, Lord:  
To creation's utmost bound  
Let th' immortal praise resound. Gibbons

---

### 38. *The Lord is risen.* 7's.

- 1 Christ the Lord is risen to-day,  
Sons of men and angels say:  
Raise your joys and triumphs high,  
Sing, ye heavens, and earth reply!
- 2 Love's redeeming work is done,  
Fought the fight, the victory won:  
Jesus' agony is o'er,  
Darkness veils the earth no more.
- 3 Vain the stone, the watch, the seal;  
Christ has burst the gates of hell;  
Death in vain forbids him rise,  
Christ has open'd paradise.
- 4 Lives again our glorious King!  
"Where, O death, is now thy sting?  
Once he died our souls to save;  
"Where's thy victory, boasting grave?" Cudworth.

## BARBAULD. 7's.

GERMAN.

1. Now be - gin the heav'nly theme,  
2. Ye, who see the Father's grace

Sing aloud in Jesus' name; Ye, who Jesus'  
Beaming in the Savior's face, As to Canaan

kindness prove, Triumph in re - deem - ing love.  
on ye move, Praise and bless re - deem - ing love.

### 39. *Redeeming Love.* 7's.

See verses 1, 2, in the music.

- 3 Mourning souls, dry up your tears,  
Banish all your guilty fears;  
See your guilt and curse remove,  
Cancel'd by redeeming love.
- 4 Ye, alas! who long have been  
Willing slaves of death and sin!  
Now from bliss no longer rove,  
Stop, and taste redeeming love.
- 5 Welcome, all by sin oppress'd,  
Welcome to his sacred rest:  
Nothing brought him from above,  
Nothing, but redeeming love.
- 6 Hither, then, your music bring,  
Strike aloud each joyful string:  
Mortals, join the host above,  
Join to praise redeeming love. Madan's C

### 40. *Praise for the Incarnation.* 7's

- 1 Sweeter sounds than music knows  
Charm me in Immanuel's name;  
All her hopes my spirit owes  
To his birth, and cross, and shame.
- 2 When he came, the angels sung,  
"Glory be to God on high;"  
Lord, unloose my stamm'ring tongue;  
Who should louder sing than I?
- 3 Did the Lord a man become,  
That he might the law fulfil;  
Bleed and suffer in my room,  
And canst thou, my tongue, be still?
- 4 No, I must my praises bring,  
Though they worthless are and weak;  
For should I refuse to sing,  
Sure the very stones would speak.
- 5 O my Savior, Shield, and Sun,  
Shepherd, Brother, Husband, Friend,  
Ev'ry precious name in one,  
I will love thee without end. Newton.

## NEWTON. L. M.

## SACRED LYRE.

1 Hail, sov - 'reign love, that first be - gan, The

2 A - gainst the God that rules the sky I

3 Em - wrapp'd in dark E - gyp - tian night, And

scheme to rescue fallen man! Hail, matchless, free, e -

fought with hands up - lift - ed high; Des - pis'd the offers

fond of dark - ness more than light, Mad - ly I ran the

ternal grace, That gave my soul a hiding-place.

of his grace, Too proud to seek a hiding-place.

sin - ful race, Se - cure without a hiding-place.

### 41. *Christ our Hiding-place.* L. M.

See verses 1, 2, 3, in the music.

- 4 But thus the eternal counsel ran:  
"Almighty love! arrest the man;"  
I felt the arrows of distress,  
And found I had no hiding-place.
- 5 Vindictive Justice stood in view,  
To Sinai's fiery mount I flew;  
But Justice cried, with frowning face,  
"This mountain is no hiding-place."
- 6 But lo! a heavenly voice I heard!  
And mercy's angel soon appear'd;  
Who led me on, a pleasing pace,  
To Jesus Christ, my hiding-place.
- 7 On him Almighty vengeance fell,  
Which must have sunk a world to hell;  
He bore it for his chosen race,  
And now he is my hiding-place. Brewer.



### 42. *Not ashamed of Jesus.* L. M.

- 1 Jesus! and shall it ever be,  
A mortal man asham'd of thee!  
Asham'd of thee, whom angels praise,  
Whose glories shine through endless days?
- 2 Asham'd of Jesus! sooner far  
Let evening blush to own a star:  
He sheds the beams of light divine  
O'er this benighted soul of mine.
- 3 Asham'd of Jesus!—that dear Friend  
On whom my hopes of heav'n depend?  
No! when I blush, be this my shame,  
That I no more revere his name.
- 4 Asham'd of Jesus!—yes, I may,  
When I've no guilt to wash away;  
No tear to wipe; no good to crave;  
No fear to quell—no soul to save.
- 5 Till then—nor is my boasting vain—  
Till then I boast a Savior slain!  
And Oh may this my glory be,  
That Christ is not asham'd of me. Grogg.

## ROBINSON. 8 &amp; 7's. D.

H.

The first system of the musical score for 'Robinson' consists of three staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a time signature of 3/4. The middle staff is a grand staff (treble and bass clefs) with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

Sweet the moments, rich in blessing      Which be-  
 Life, and health, and peace possessing,      From the  
 D. C. Constant still, in faith a - biding      Life de-

The second system of the musical score for 'Robinson' consists of three staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a time signature of 3/4. The middle staff is a grand staff (treble and bass clefs) with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

fore the cross I spend; }  
 sinner's dying Friend. } Love and grief my heart di-  
 riving from his death.

The third system of the musical score for 'Robinson' consists of three staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a time signature of 3/4. The middle staff is a grand staff (treble and bass clefs) with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

viding, With my tears his feet I'll bathe.

**43.** *Sitting at the Cross.* 8, 7.

- 1 Sweet the moments, rich in blessing,  
Which before the cross I spend;  
Life, and health, and peace possessing,  
From the sinner's dying Friend.
- 2 Love and grief my heart dividing,  
With my tears his feet I'll bathe:  
Constant still, in faith abiding,  
Life deriving from his death.
- 3 Truly blessed is the station,  
Low before his cross to lie;  
While I see divine compassion  
Beaming in his gracious eye
- 4 Here I'll sit, for ever viewing  
Mercy streaming in his blood,  
Precious drops, my soul bedewing,  
Plead, and claim my peace with God. *Robinson.*

~~~~~  
44. *Christ the best Friend.* 8, 7.

- 1 One there is, above all others,
Well deserves the name of Friend;
His is love beyond a brother's,
Costly, free, and knows no end!
- 2 Which of all our friends, to save us,
Could, or would, have shed his blood?
But our Jesus died to have us
Reconcil'd, in him, to God.
- 3 When he liv'd on earth abased,
Friend of sinners was his name;
Now, above all glory raised,
He rejoices in the same:
- 4 O for grace our hearts to soften!
Teach us, Lord, at length to love;
We, alas! forget too often
What a Friend we have above. *Newton.*

BARTIMEUS. 8 & 7's. SINGLE.

SLOW.

First system of the musical score. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 6/4. The tempo is marked 'SLOW.' The lyrics 'Mercy, O thou Son of Da - vid!' are written below the vocal line.

Second system of the musical score. It continues with three staves. The lyrics 'Thus blind Bar - ti - me - us pray'd; "O - thers by thy' are written below the vocal line.

Third system of the musical score. It continues with three staves. The lyrics 'word are saved, "Now to me af - ford thine aid."' are written below the vocal line.

45. *Bartimeus.* 8, 7.

- 1 "Mercy, O thou Son of David!"
Thus blind Bartimeus pray'd;
"Others by thy word are saved,
"Now to me afford thine aid."
- 2 Many for his crying chid him,
But he call'd the louder still;
Till the gracious Savior bid him,
"Come, and ask me what you will."
- 3 Money was not what he wanted,
Though by begging used to live;
But he ask'd, and Jesus granted
Alms which none but he could give:
- 4 "Lord, remove this grievous blindness,
"Let my eyes behold the day;"
Straight he saw, and, won by kindness,
Follow'd Jesus in the way.
- 5 Oh! methinks I hear him praising,
Publishing to all around,
"Friends, is not my case amazing?
"What a Savior I have found!"
- 6 "Oh! that all the blind but knew him,
"And would be advis'd by me!
"Surely they would hasten to him,
"He would cause them all to see."

Newton.

~~~~~  
46. *Praise to the Redeemer.* 8, 7.

- 1 Hail, thou once despised Jesus!  
Thou didst free salvation bring;  
By thy death thou didst release us  
From the tyrant's deadly sting.
- 2 Paschal Lamb, by God appointed,  
All our sins on thee are laid:  
Great High Priest, by God anointed,  
Thou hast full atonement made.
- 3 Contrite sinners are forgiven,  
Through the virtue of thy blood:  
Open'd is the gate of heaven,  
Peace is made for man with God.

## OLIVET. 6 &amp; 4's.

L. MASON.

My faith looks up to thee, Thou Lamb of Calvary,

Savior di - vine! Now hear me while I pray, Take all my

guilt away, O let me from this day Be wholly thine.

47. *Christ our Confidence.* 6, 4.

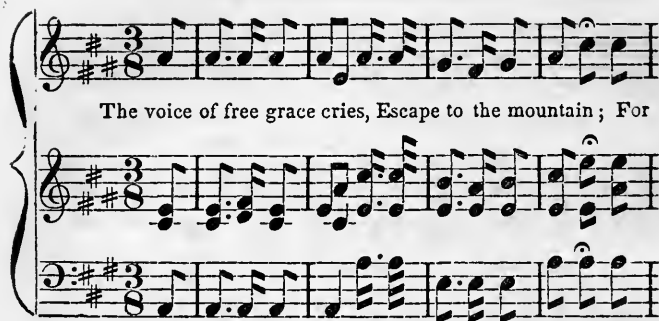
- 1 My faith looks up to thee,  
Thou Lamb of Calvary,  
Savior divine!  
Now hear me while I pray,  
Take all my guilt away,  
O let me from this day  
Be wholly thine.
- 2 May thy rich grace impart  
Strength to my fainting heart;  
My zeal inspire:  
As thou hast died for me,  
O may my love to thee,  
Pure, warm and changeless be,  
A living fire.
- 3 While life's dark maze I tread,  
And griefs around me spread,  
Be thou my guide:  
Bid darkness turn to day,  
Wipe sorrow's tears away,  
Nor let me ever stray  
From thee aside.
- 4 When ends life's transient dream,  
When death's cold, sullen stream  
Shall o'er me roll,  
Blest Savior, then in love,  
Fear and distrust remove;  
O bear me safe above,  
A ransom'd soul! Ray Palmer.
- 

48. *Worthy the Lamb.* 6, 4.

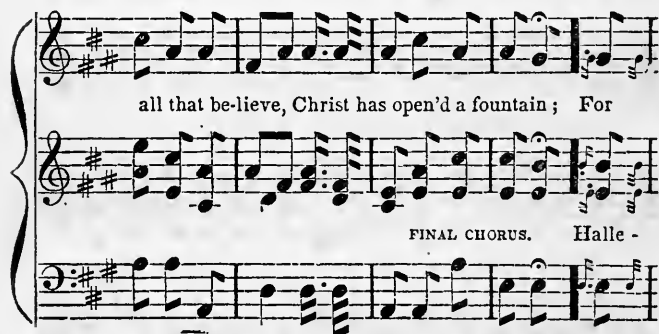
Glory to God on high!  
Let earth to heav'n reply,  
Praise ye his name!  
His love and grace adore,  
Who all our sorrows bore,  
Sing aloud evermore,  
"Worthy the Lamb."

## SCOTLAND. 12's.

DR. CLARK.

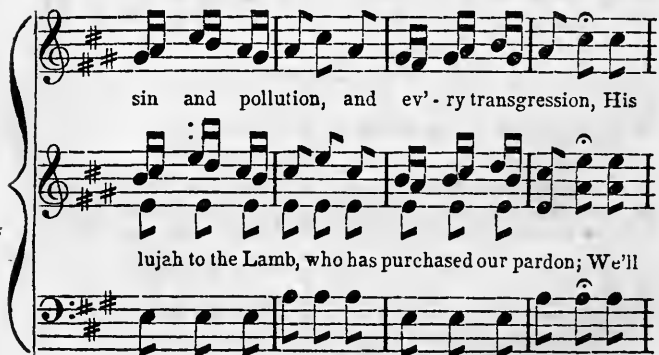


The voice of free grace cries, Escape to the mountain; For



all that be-lieve, Christ has open'd a fountain; For

FINAL CHORUS. Halle -



sin and pollution, and ev'-ry transgression, His

lujah to the Lamb, who has purchased our pardon; We'll

## SCOTLAND.—CONTINUED.

blood flows most free - ly in streams of sal-

praise him a - gain, when we pass o - ver

vation, His blood flows most freely in streams of salvation.

Jordan, We'll praise him again, when we pass over Jordan.

49. *Free Grace.* 12's.

(See verse 1 in the music)

- 2 Ye souls that are wounded, to the Savior repair:  
Now he calls you in mercy, and can you forbear?  
Though your sins are increased as high as a mountain,  
His blood can remove them—it streams from the fountain
- 3 Now Jesus, our King, reigns triumphantly glorious;  
O'er sin, death, and hell he is more than victorious.  
With shouting proclaim it, Oh trust in his passion:  
He saves us most freely—Oh, precious salvation!
- 4 With joy shall we stand, when escaped to the shore;  
With harp in our hand we'll praise him the more;  
We'll range the sweet plains on the banks of the river,  
And sing of salvation for ever and ever. Thoraby.

## THERE IS A FOUNTAIN, C. M. L. MASON.

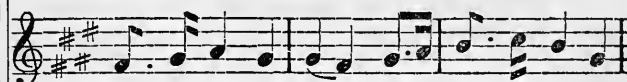
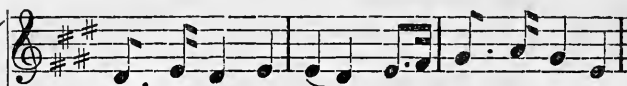
2d TREBLE.



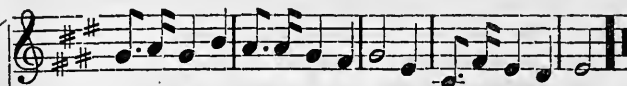
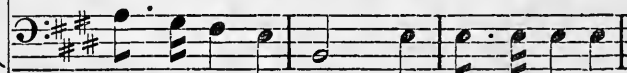
1st TREBLE.



There is a foun-tain fill'd with blood, Drawn



from Imman - uel's veins; And sin - ners, plung'd be-



neath that flood, Lose all their guilty stains, Lose all their guilty stains.



50. *The Blood of Christ. C. M.*

- 1 There is a fountain fill'd with blood,  
Drawn from Immanuel's veins,  
And sinners, plung'd beneath that flood,  
Lose all their guilty stains.
- 2 The dying thief rejoiced to see  
That fountain in his day;  
And there may I, as vile as he,  
Wash all my sins away.
- 3 Dear dying Lamb, thy precious blood  
Shall never lose its power,  
Till all the ransom'd church of God  
Be sav'd, to sin no more.
- 4 E'er since, by faith, I saw the stream  
Thy flowing wounds supply,  
Redeeming love has been my theme,  
And shall be till I die.
- 5 Then in a nobler, sweeter song,  
I'll sing thy power to save;  
When this poor lisping, stammering tongue  
Lies silent in the grave. Cowper.

~~~~~

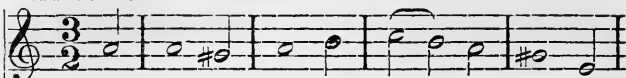
51. *Redemption. C. M.*

- 1 Plung'd in a gulf of dark despair,
We wretched sinners lay;
Without one cheerful beam of hope,
Or spark of glimm'ring day!
- 2 With pitying eyes the Prince of Grace
Beheld our helpless grief;
He saw, and—oh amazing love!
He ran to our relief.
- 3 Down from the shining seats above
With joyful haste he fled;
Enter'd the grave in mortal flesh,
And dwelt among the dead.
- 4 Oh, for this love, let rocks and hills
Their lasting silence break;
And all harmonious human tongues
The Savior's praises speak. Watts

BURFORD. C. M.

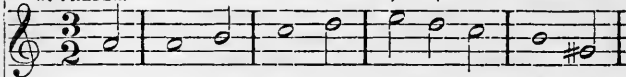
PURCELL.

2nd TREBLE.

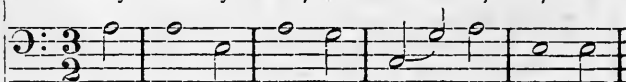


1 A - las! and did my Sa - vior bleed? And

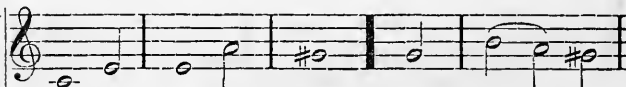
1st TREBLE.



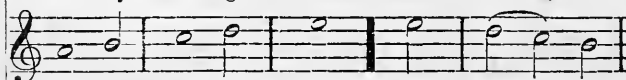
2 Thy bo - dy slain, dear Je - sus, thine, And



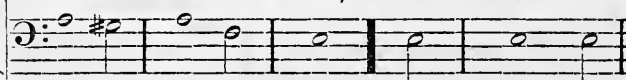
3 Was it for crimes that I had done, He



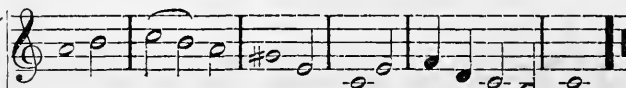
did my Sov'reign die? Would he de-



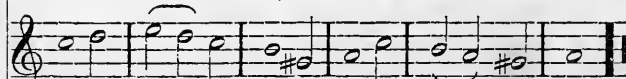
bath'd in its own blood, While all ex-



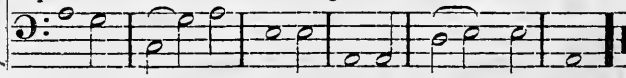
groan'd up - on the tree? A - maz - ing



vote that sacred head, For such a worm as I?



pos'd to wrath di - vine The glorious Suff'rer stood.



pity! grace unknown! And love be - yond de - gree!

52. *Sorrow for Sufferings of Christ.* C. M.

See verses 1, 2, 3, in the music.

- 4 Well might the sun in darkness hide,
And shut his glories in,
When Christ, the mighty Savior, died
For man, the rebel's, sin.
- 5 Thus might I hide my blushing face
While his dear cross appears;
Dissolve my heart in thankfulness,
And melt my eyes in tears.
- 6 But drops of grief can ne'er repay
The debt of love I owe;
Here, Lord, I give myself aw'
'Tis all that I can do.

53. *Looking to the Cross.*

- 1 I saw One hanging on a tree,
In agonies and blood,
Who fix'd his languid eyes on me
As near the cross I stood.
- 2 Sure, never till my latest breath
Can I forget that look;
It seem'd to charge me with his death,
Though not a word he spoke.
- 3 My conscience felt and own'd the guilt,
And plung'd me in despair;
I saw my sins his blood had spilt,
And help'd to nail him there.
- 4 Alas! I knew not what I did;
But now my tears are vain—
Where shall my trembling soul be hid?
For I the Lord have slain.
- 5 A second look he gave, which said,
"I freely all forgive:
"This blood is for thy ransom paid,
"I die that thou may'st live."
- 6 Thus, while his death my sin displays
In all its blackest hue,
(Such is the mystery of grace,)
It seals my pardon too.

Newton.

CHESTER. C. M.

H.

SLOW. AFFET.

pia.

How sweet the name of Je - sus sounds In a be-

The first system of the musical score for 'Chester, C. M.' is in 2/2 time, key of B-flat major. It features a vocal line with a melodic line and a piano accompaniment with a steady bass line. The lyrics 'How sweet the name of Je - sus sounds In a be-' are written below the vocal line.

liev - er's ear! It soothes his sorrows, heals his wounds,

The second system continues the melody and accompaniment. The lyrics 'liev - er's ear! It soothes his sorrows, heals his wounds,' are written below the vocal line. A dynamic marking of *pia.* is present above the vocal line.

And drives a - way his fear, And drives away his fear.

The third system concludes the piece. The lyrics 'And drives a - way his fear, And drives away his fear.' are written below the vocal line. A dynamic marking of *pia.* is present above the vocal line.

54. *Christ precious.* C. M.*

- 1 How sweet the name of JESUS sounds
In a believer's ear!
It soothes his sorrows, heals his wounds,
And drives away his fear.
- 2 It makes the wounded spirit whole,
And calms the troubled breast;
'Tis manna to the hungry soul,
And to the weary, rest.
- 3 By him my prayers acceptance gain,
Although by sin defil'd;
Satan accuses me in vain,
And I am own'd a child.
- 4 Weak is the effort of my heart,
And cold my warmest thought;
But when I see thee as thou art,
I'll praise thee as I ought.
- 5 Till then, I would thy love proclaim
With every fleeting breath;
And may the music of thy name
Refresh my soul in death.

Newton.

55. *Love to Christ.* C. M.

- 1 Jesus, I love thy charming name;
'Tis music to mine ear;
Fain would I sound it out so loud
That earth and heaven should hear.
- 2 Yes, thou art precious to my soul,
My transport and my trust;
Jewels, to thee, are gaudy toys,
And gold is sordid dust.
- 3 Thy grace still dwells upon my heart,
And sheds its fragrance there;
The noblest balm of all its wounds,
The cordial of its care.
- 4 I'll speak the honors of thy name
With my last laboring breath;
Then speechless clasp thee in mine arms,
The antidote of death.

Doddridge.

* See also the tune Ortonville, page 137.

OBERLIN. L. M.

BOST.

TENDERLY.

1 Awake, my soul, to joy - ful lays, And sing the

2 He saw me ruin'd in the fall, Yet lov'd me

3 Though num'rous hosts of mighty foes, Though earth and

great Re - deemer's praise; He justly claims a

notwith - standing all; He sav'd me from my

hell my way op - pose. He safely leads my

song from me: His loving - kindness, Oh! how free!

lost estate: His loving - kindness, Oh, how great!

soul along: His loving - kindness, Oh, how strong!

56. *Loving-Kindness.* L. M.

See verses 1, 2, 3, in the music.

- 4 When trouble, like a gloomy cloud,
Has gather'd thick and thunder'd loud,
He near my soul has always stood:
His loving-kindness, Oh, how good!
- 5 Often I feel my sinful heart
Prone from my Jesus to depart;
But though I have him oft forgot,
His loving-kindness changes not.
- 6 Soon shall I pass the gloomy vale,
Soon all my mortal powers must fail;
Oh! may my last expiring breath
His loving-kindness sing in death. Medley.

57. *All Good in Christ.* L. M.

- 1 Thou only Sovereign of my heart,
My Refuge, my Almighty Friend!
And can my soul from thee depart,
On whom alone my hopes depend?
- 2 Whither, ah! whither shall I go,
A wretched wanderer from my Lord?
Can this dark world of sin and wo
One glimpse of happiness afford?
- 3 Eternal life thy words impart,
On these my fainting spirit lives:
Here sweeter comforts cheer my heart
Than all the round of nature gives.
- 4 Let earth's alluring joys combine;
While thou art near, in vain they call:
One smile, one blissful smile of thine,
My dearest Lord, outweighs them all.
- 5 Thy name my inmost powers adore;
Thou art my life, my joy, my care;
Depart from thee—'tis death—'tis more!
'Tis endless ruin—deep despair!
- 6 Low at thy feet my soul would lie;
Here safety dwells and peace divine;
Still let me live beneath thine eye,
For life, eternal life is thine. Steele.

PARK-STREET. L. M.

VENUA.

When marshall'd on the night - ly plain,

The first system of the musical score for 'Park-Street. L. M. VENUA.' consists of three staves. The top staff is the vocal line in treble clef, with a key signature of two sharps (F# and C#) and a 3/4 time signature. The bottom two staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both sharing the same key signature and time signature. The lyrics 'When marshall'd on the night - ly plain,' are written below the vocal staff.

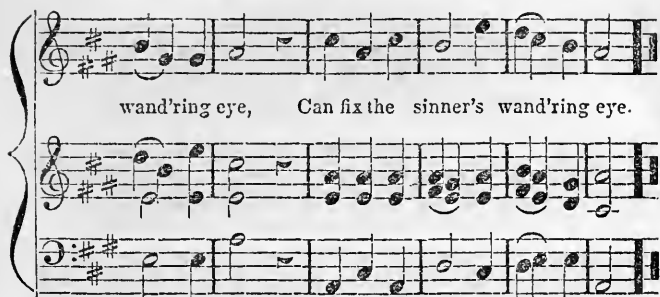
The glitt'ring host be - stud the sky, One star a -

The second system of the musical score continues the melody and accompaniment. The lyrics 'The glitt'ring host be - stud the sky, One star a -' are written below the vocal staff.

lone, of all the train, Can fix the sinner's

The third system of the musical score concludes the phrase. The lyrics 'lone, of all the train, Can fix the sinner's' are written below the vocal staff.

PARK-STREET.—CONTINUED.

58. *The Star of Bethlehem.* L. M.

- 1 When marshall'd on the nightly plain,
The glittering host bestud the sky;
One star alone, of all the train,
Can fix the sinner's wandering eye.
- 2 Hark, hark! to God the chorus breaks,
From every host, from every gem;
But one alone the Savior speaks,
It is the Star of Bethlehem.
- 3 Once on the raging seas I rode,
The storm was loud—the night was dark,
The ocean yawn'd—and rudely blow'd
The wind that toss'd my foundering bark.
- 4 Deep horror then my vitals froze,
Death-struck, I ceased the tide to stem;
When suddenly a star arose—
It was the Star of Bethlehem!
- 5 It was my guide, my light, my all,
It bade my dark forebodings cease;
And through the storm and danger's thrall,
It led me to the port of peace.
- 6 Now, safely moor'd—my perils o'er—
I'll sing, first in night's diadem,
For ever, and for evermore,
The Star—the Star of Bethlehem!

Henry Kirke White.

ORANGE GROVE. L. M. SACRED LYRE.

Sal - vation is for ever nigh The souls who

The first system of the musical score for 'Orange Grove' features a vocal melody in the upper staff and piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 2/2. The lyrics 'Sal - vation is for ever nigh The souls who' are written below the vocal staff.

fear and trust the Lord, And grace, descending

The second system continues the melody and accompaniment. The lyrics 'fear and trust the Lord, And grace, descending' are written below the vocal staff.

from on high, Fresh hopes of glory shall afford.

The third system concludes the piece. The lyrics 'from on high, Fresh hopes of glory shall afford.' are written below the vocal staff.

59. *Salvation by Christ.* L. M.

- 1 Salvation is for ever nigh
The souls who fear and trust the Lord,
And grace, descending from on high,
Fresh hopes of glory shall afford.
- 2 Mercy and truth on earth are met,
Since Christ the Lord came down from heaven;
By his obedience so complete,
Justice is pleased, and peace is given.
- 3 Now truth and honor shall abound,
Religion dwell on earth again,
And heavenly influence bless the ground,
In our Redeemer's gentle reign.
- 4 His righteousness is gone before,
To give us free access to God;
Our wandering feet shall stray no more,
But mark his steps and keep the road. Watts



60. *Christ the Believer's Life.* L. M

- 1 When sins and fears prevailing rise,
And fainting hope almost expires;
Jesus, to thee I lift mine eyes,
To thee I breathe my soul's desires.
- 2 If my immortal Savior lives,
Then my eternal life is sure;
His word a firm foundation gives,
Here I can build and rest secure.
- 3 Here would my faith unshaken dwell,
For ever firm the promise stands;
Not all the pow'rs of earth and hell
Can ere dissolve the sacred bands.
- 4 Here, O my soul, thy trust repose;
If Jesus is for ever thine,
Not death itself, that last of foes,
Shall break a union so divine. Steele

HARBOROUGH. C. M.

SHREBSOLE.

First system of the musical score. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The time signature is 4/4. The lyrics 'All hail the pow'r of Jesus' name ! Let angels prostrate' are written below the vocal staff.

Second system of the musical score. It continues the three-staff format. The lyrics 'fall; Bring forth the roy - al di - a - dem, And crown him,' are written below the vocal staff. The word 'pizz.' with an accent (>) is written above the piano accompaniment staves.

Third system of the musical score. It continues the three-staff format. The lyrics 'crown him, crown him, crown him Lord of all.' are written below the vocal staff. The word 'for.' is written above the piano accompaniment staves.

61. *Coronation of Christ.* C. M.

- 1 All hail the power of Jesus' name :
Let angels prostrate fall ;
Bring forth the royal diadem,
And crown him—Lord of all.
- 2 Crown him, ye martyrs of our God,
Who from his altar call ;
Extol the stem of Jesse's rod,
And crown him—Lord of all.
- 3 Hail him, ye heirs of David's line,
Whom David Lord did call :
The God incarnate ! Man Divine !
And crown him—Lord of all.
- 4 Ye chosen seed of Israel's race,
Ye ransom'd from the fall,
Hail him who saves you by his grace,
And crown him—Lord of all.
- 5 Sinners, whose love can ne'er forget
The wormwood and the gall ;
Go, spread your trophies at his feet,
And crown him—Lord of all.
- 6 Let every kindred, every tribe,
On this terrestrial ball,
To him all majesty ascribe,
And crown him—Lord of all.

Duncan.

62. *The Prince of Peace.* C. M.

- 1 Let saints on earth their anthems raise,
Who taste the Savior's grace :
Let heathen, too, proclaim his praise,
And crown him—Prince of Peace.
- 2 Praise him who laid his glory by
For man's apostate race ;
Praise him who stoop'd to bleed and die,
And crown him—Prince of Peace.
- 3 We soon shall reach the heavenly shore
To view his lovely face,
His name for ever to adore,
And crown him—Prince of Peace.

Ref. D. Ch. Ps.

ZEBULON. H. M.

L. MASON.

RATHER SLOW.

1 Come, ev' - ry pious heart That
Your no - blest powers exert To

2 He left his starry crown, And
On wings of love came down, And

The first system of the musical score for 'Zebulon, H. M.' consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in treble and bass clefs. The key signature has one flat (B-flat), and the time signature is 2/2. The tempo marking 'RATHER SLOW.' is above the first staff. The lyrics are written below the staves, with two verses of music shown.

loves the Savior's name, } Tell all above, And
ce - le - brate his fame: }

laid his robes a - side; } What he endur'd, Oh,
wept, and bled, and died: }

The second system of the musical score continues the melody and accompaniment. It features two verses of music. The lyrics are written below the staves, with the first verse ending in a double bar line and repeat dots, and the second verse also ending with a double bar line and repeat dots.

all be - low, The debt of love To him you owe.

who can tell? To save our souls From death and hell.

The third system of the musical score concludes the piece. It features two verses of music. The lyrics are written below the staves, with the first verse ending in a double bar line and repeat dots, and the second verse also ending with a double bar line and repeat dots.

63. *Praise to the Savior.* H. M.

See verses 1, 2, in the music.

- 3 From the dark grave he rose,
 The mansion of the dead;
 And thence his mighty foes
 In glorious triumph led:
 Up through the sky The conqueror rode,
 And reigns on high, The Savior God.
- 4 Jesus, we ne'er can pay
 The debt we owe thy love;
 Yet tell us how we may
 Our gratitude approve;
 Our hearts—our all To thee we give:
 The gift, though small, Do thou receive.

Stennett.

64. *Characters of Christ.* H. M.

- 1 Join all the glorious names
 Of wisdom, love, and pow'r,
 That ever mortals knew,
 That angels ever bore:
 All are too mean to speak his worth—
 Too mean to set my Savior forth.
- 2 *Jesus*, my great *High Priest*,
 Offer'd his blood and died;
 My guilty conscience seeks
 No sacrifice beside:
 His pow'rful blood did once atone,
 And now it pleads before the throne.
- 3 My *Advocate* appears
 For my defence on high;
 The Father bows his ears,
 And lays his thunder by.
 Not all that hell or sin can say,
 Shall turn his heart, his love away
- 4 My dear Almighty Lord,
 My *Conqu'ror* and my *King*,
 Thy sceptre and thy sword,
 Thy reigning grace I sing.
 Thine is the pow'r; behold I sit,
 In willing bonds, beneath thy feet. Watts

ARIEL. L. C. M.

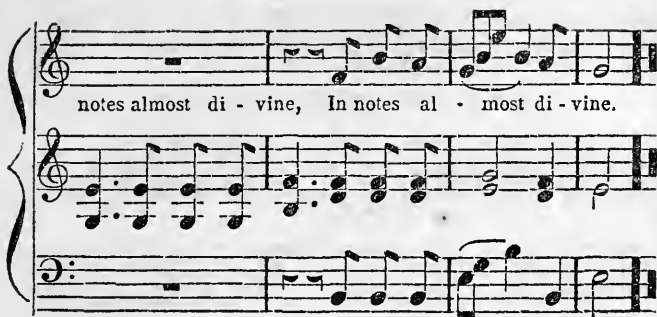
L. MASON.

O could I speak the matchless worth, O could I sound the

glories forth Which in my Savior shine; I'd soar and touch the

heav'nly strings, And vie with Gabriel while he sings, in

ARIEL.—CONTINUED.

65. *Excellence of Christ.* L. C. M.

- 1 O could I speak the matchless worth,
O could I sound the glories forth,
Which in my Savior shine;
I'd soar and touch the heav'nly strings,
And vie with Gabriel while he sings,
In notes almost divine.
- 2 I'd sing the precious blood he spilt,
My ransom from the dreadful guilt
Of sin and wrath divine:
I'd sing his glorious righteousness,
In which all-perfect, heavenly dress
My soul shall ever shine.
- 3 I'd sing the characters he bears,
And all the forms of love he wears,
Exalted on his throne;
In loftiest songs of sweetest praise,
I would, to everlasting days,
Make all his glories known.
- 4 Soon the delightful morn will come
When my dear Lord will bring me home,
And I shall see his face:
Then with my Savior, Brother, Friend,
A blest eternity I'll spend,
Triumphant in his grace.

Medley.

DUNDEE. C. M.

OLD PAROCHIAL.

Come, Ho - ly Spir - it, heav'nly Dove, With

all thy quick - 'ning pow'rs, Kin - dle a flame of

sa - cred love In these cold hearts of ours.

INFLUENCES OF THE SPIRIT.**66. *Breathing after the Spirit.* C. M.**

- 1 Come, Holy Spirit, heavenly Dove,
With all thy quick'ning powers,
Kindle a flame of sacred love
In these cold hearts of ours.
- 2 Look, how we grovel here below,
Fond of these trifling toys:
Our souls can neither fly nor go
To reach eternal joys.
- 3 In vain we tune our formal songs,
In vain we strive to rise;
Hosannas languish on our tongues,
And our devotion dies.
- 4 Dear Lord! and shall we ever live
At this poor dying rate?
Our love so faint, so cold to thee,
And thine to us so great?
- 5 Come, Holy Spirit, heavenly Dove,
With all thy quick'ning powers:
Come, shed abroad a Savior's love,
And that shall kindle ours. Watts.

67. *Witnessing and sealing Spirit.* C. M.

- 1 Why should the children of a King
Go mourning all their days?
Great Comforter, descend, and bring
Some tokens of thy grace.
- 2 Assure my conscience of her part
In the Redeemer's blood;
And bear thy witness with my heart,
That I am born of God.
- 4 Thou art the earnest of his love,—
The pledge of joys to come;
And thy soft wings, celestial Dove,
Will safe convey me home. Watts.

HAVERHILL. S. M.

L. MASON.

First system of the musical score. It consists of three staves: a vocal melody staff in treble clef, and piano accompaniment staves in treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 3/2. The lyrics 'Come, Ho - ly Spi - rit, come, Let' are written below the vocal staff.

Come, Ho - ly Spi - rit, come, Let

Second system of the musical score. It continues the three-staff format. The lyrics 'thy bright beams a - rise, Dis - pel the sorrow' are written below the vocal staff.

thy bright beams a - rise, Dis - pel the sorrow

Third system of the musical score. It continues the three-staff format. The lyrics 'from our - minds, The darkness from our eyes.' are written below the vocal staff.

from our - minds, The darkness from our eyes.

68. Prayer for the Spirit. S. M.

- 1 Come, Holy Spirit, come,
Let thy bright beams arise;
Dispel the sorrow from our minds,
The darkness from our eyes.
- 2 Convince us of our sin;
Then lead to Jesus' blood;
And to our wondering view reveal
The secret love of God.
- 3 Revive our drooping faith;
Our doubts and fears remove;
And kindle in our breasts the flame
Of never-dying love.
- 4 'Tis thine to cleanse the heart,
To sanctify the soul,
To pour fresh life in every part,
And new-create the whole.
- 5 Dwell, Spirit, in our hearts;
Our minds from bondage free;
Then shall we know, and praise, and love
The Father, Son, and Thee. Hart.

69. Pleading for the Spirit. S. M.

- 1 Come, Holy Spirit, come,
With energy divine,
And on this poor benighted soul
With beams of mercy shine.
- 2 From the celestial hills
Life, light, and joy dispense,
And may I daily, hourly feel,
Thy quick'ning influence.
- 3 Melt, melt this frozen heart,
This stubborn will subdue;
Each evil passion overcome,
And form me all anew.
- 4 Mine will the blessing be;
But thine shall be the praise;
And unto thee will I devote
The remnant of my days. Rippon's Col.

GENNESARETH. L. M. MANHATTAN COLL.

First system of the musical score. It features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/4. The vocal line begins with a treble clef and a key signature of two sharps. The piano accompaniment consists of a right-hand treble staff and a left-hand bass staff, both with two sharps in the key signature. The lyrics 'Come, gracious Spirit, heav'nly Dove, With' are written below the vocal line.

Come, gracious Spirit, heav'nly Dove, With

Second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics 'light and com - fort from a - bove, Be thou our' are written below the vocal line.

light and com - fort from a - bove, Be thou our

Third system of the musical score. It concludes the vocal line and piano accompaniment. The lyrics 'guardian, thou our guide, O'er every thought and step preside.' are written below the vocal line.

guardian, thou our guide, O'er every thought and step preside.

70. *Prayer for the Spirit.* L. M.

- 1 Come, gracious Spirit, heavenly Dove,
With light and comfort from above,
Be thou our guardian, thou our guide,
O'er every thought and step preside.
- 2 Conduct us safe, conduct us far
From every sin and hurtful snare:
Lead to thy word, that rules must give,
And teach us lessons how to live.
- 3 The light of truth to us display,
And make us know and choose thy way;
Plant holy fear in every heart,
That we from God may ne'er depart.
- 4 Lead us to holiness, the road
That we must take to dwell with God;
Lead us to Christ, the living way,
Nor let us from his pastures stray.
- 5 Lead us to God, our final rest,
In his enjoyment to be bless'd;
Lead us to heaven, the seat of bliss,
Where pleasure in perfection is. B—.



71. *Presence of the Comforter.* L. M.

- 1 Sure the blest Comforter is nigh;
'Tis he sustains my fainting heart;
Else would my hope for ever die,
And every cheering ray depart.
- 2 Whene'er to call the Savior mine,
With ardent wish my heart aspires;
Can it be less than power divine
Which animates these strong desires?
- 3 And when my cheerful hope can say
I love my God and taste his grace;
Lord, is it not thy blissful ray
Which brings this dawn of sacred peace?
- 4 Let thy good Spirit in my heart
For ever dwell, O God of love;
And light and heav'nly peace impart,
Sweet earnest of the joys above. Steele.

HARTFORD. H. M.

H.

O Thou that hearest prayer, Attend our humble cry, And

The first system of the musical score for 'Hartford. H. M.' consists of three staves. The top staff is a single melodic line in treble clef, 3/4 time, with a key signature of one flat (B-flat). The middle and bottom staves are a piano accompaniment in treble and bass clefs, also in 3/4 time and one flat. The lyrics 'O Thou that hearest prayer, Attend our humble cry, And' are written below the top staff.

let thy servants share Thy blessing from on high: We

The second system of the musical score continues the melody and accompaniment. The lyrics 'let thy servants share Thy blessing from on high: We' are written below the top staff.

plead the promise of thy word; Grant us thy Holy Spirit, Lord.

The third system of the musical score concludes the piece. The lyrics 'plead the promise of thy word; Grant us thy Holy Spirit, Lord.' are written below the top staff.

72. *The Promised Spirit.* H. M.

- 1 O Thou that hearest prayer,
Attend our humble cry;
And let thy servants share
Thy blessing from on high:
We plead the promise of thy word;
Grant us thy Holy Spirit, Lord.
- 2 If earthly parents hear
Their children when they cry;
If they, with love sincere,
Their varied wants supply:
Much more wilt thou thy love display,
And answer when thy children pray.
- 3 Our heav'nly Father, thou;
We, children of thy grace:
O let thy Spirit now
Descend and fill the place:
So shall we feel the heavenly flame,
And all unite to praise thy name.
- 4 O may that sacred fire,
Descending from above,
Our languid hearts inspire
With fervent zeal and love;
Enlighten our beclouded eyes,
And teach our grov'ling souls to rise.

Pratt's Col.

73. *Prayer for the Spirit.* H. M.

- 1 Sov'reign of worlds above,
And Lord of all below,
Thy faithfulness and love,
Thy pow'r and mercy show:
Fulfil thy word; Thy Spirit give;
Let heathens live, And praise the Lord.
- 2 Few be the years that roll,
Ere all shall worship thee;
The travail of his soul
Soon let the Savior see;
O God of grace! Thy pow'r employ,
Fill earth with joy, And heav'n with praise.

Pratt's Col.

SALISBURY. C. M.

MANHATTAN COLL.

Spi - rit of peace! ce - les - tial Dove! How

The first system of the musical score for 'Salisbury' is in 2/2 time. It features a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

ex - cel - lent thy praise! How rich the gift of

The second system continues the melody. The vocal line has a half note D5, followed by quarter notes C5, B4, and A4, then a half note G4. The piano accompaniment continues with chords and a bass line.

christian love, Thy gracious power dis - plays!

The third system concludes the piece. The vocal line has a half note F#4, followed by quarter notes E4, D4, and C4, then a half note B3. The piano accompaniment ends with a final chord in the right hand and a half note in the left hand.

74. *The Peace-giving Spirit.* C. M.

- 1 Spirit of peace! celestial Dove!
How excellent thy praise!
How rich the gift of christian love
Thy gracious power displays!
- 2 Sweet as the dew on hill and flower
That silently distils,
At evening's soft and balmy hour,
On Zion's fruitful hills.
- 3 So with mild influence from above
Shall promis'd grace descend;
Till universal peace and love
O'er all the earth extend. *Spirit of the Psalmist,*



75. *God's Spirit will not always strive.* C. M.

- 1 Quench not the Spirit of the Lord,
The Holy One from heav'n;
The Comforter, belov'd, ador'd;
To man in mercy giv'n.
- 2 Quench not the Spirit of the Lord;
"He will not always strive:"
O tremble at that awful word;
Sinner! awake and live.
- 3 Quench not the Spirit of the Lord,
It is thy only hope;
O let his aid be now implor'd,
Let prayer be lifted up.
- 4 Grieve not the Spirit of the Lord,
Heirs of redeeming grace;
With grateful hearts his love record
Whose presence fills the place. *Ch. Psalmist.*



Doxology.

Let God the Father and the Son
And Spirit be adored,
Where there are works to make him known,
Or saints to love the Lord.

PROBATION. L. C. M.

MANHATTAN COLL.

Lo! on a nar - row neck of land, 'Twixt two unbounded

The first system of the musical score for 'PROBATION'. It features a vocal line on a treble clef staff and a piano accompaniment on grand staves (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 3/2. The vocal line begins with the lyrics 'Lo! on a nar - row neck of land, 'Twixt two unbounded'.

seas I stand, Yet how insensible! A point of time, a moment's space, Re-

The second system of the musical score. The vocal line continues with the lyrics 'seas I stand, Yet how insensible! A point of time, a moment's space, Re-'. The piano accompaniment provides harmonic support.

moves me to yon heavenly place, Or shuts me up in hell.

The third system of the musical score. The vocal line concludes with the lyrics 'moves me to yon heavenly place, Or shuts me up in hell.' The piano accompaniment ends with a final chord.

INVITATION AND WARNING.**76. *Serious Prospect of Eternity.* L. C. M**

- 1 Lo! on a narrow neck of land,
'Twixt two unbounded seas I stand;
Yet how insensible!
A point of time, a moment's space,
Removes me to yon heavenly place,
Or shuts me up in hell.
- 2 Oh God, my inmost soul convert,
And deeply on my thoughtless heart
Eternal things impress;
Give me to feel their solemn weight,
And save me ere it be too late:
Wake me to righteousness.
- 3 Before me place, in bright array,
The pomp of that tremendous day,
When thou with clouds shalt come
To judge the nations at thy bar;
And tell me, Lord, shall I be there,
To meet a joyful doom?
- 4 Be this my one great business here,
With holy trembling, holy fear,
To make my calling sure!
Thine utmost counsel to fulfil,
And suffer all thy righteous will,
And to the end endure!
- 5 Then, Savior, then my soul receive,
Transported from this vale, to live
And reign with thee above;
Where faith is sweetly lost in sight,
And hope in full, supreme delight,
And everlasting love!

Wesley.

ROTHLAY. 7's. SINGLE. GERMAN.

1 Haste, O sinner, to be wise, Stay not

2 Haste, and mercy now im - plore; Stay not

3 Haste, while yet thou canst be blest: Stay not

for the morrow's sun: Wisdom warns thee

for the morrow's sun; Thy pro - ba - tion

for the morrow's sun: Death may e'en thy

from the skies, All the paths of death to shun.

may be o'er Ere this evening's work is done.

soul ar - rest Ere the morrow is be - gun.

78. Burdened Sinners Invited. 7's.

- 1 Come, ye weary souls, oppress'd
Find in Christ the promis'd rest;
On him all your burdens roll,
He can wound, and he make whole.
- 2 Ye who dread the wrath of God,
Come and wash in Jesus' blood;
To the Son of David cry,
In his word he's passing by.
- 3 Naked, guilty, poor and blind,
All your wants in Jesus find;
This the day of mercy is,
Now accept the proffer'd bliss. Decourcy.



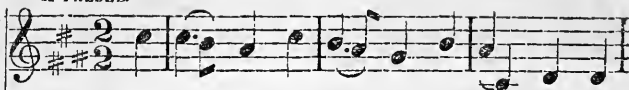
79. Sinner, Prepare to meet God. 7's.

- 1 Sinner, art thou still secure?
Wilt thou still refuse to pray?
Can thy heart or hand endure
In the Lord's avenging day?
- 2 See, his mighty arm is bared,
Awful terrors clothe his brow!
For his judgment stand prepar'd—
Thou must either break or bow.
- 3 At his presence nature shakes,
Earth, affrighted, hastes to flee;
Solid mountains melt like wax;
What will then become of thee?
- 4 Who his advent may abide?
You, who glory in your shame,
Will you find a place to hide
When the world is wrapp'd in flame
- 5 Lord, prepare us by thy grace,
Soon we must resign our breath;
And our souls be call'd to pass
Through the iron gate of death.
- 6 Let us now our day improve,
Listen to the Gospel voice;
Seek the things that are above;
Scorn the world's pretended joys. Newton.

GOSHEN. 11's.

GERMAN.

2d TREBLE.

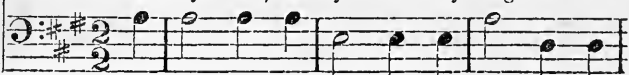


1 De - lay not, de - lay not, O sin - ner, draw

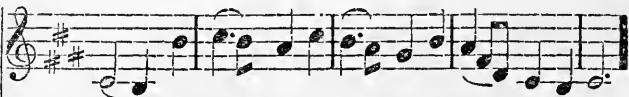
1st TREBLE.



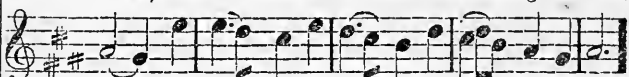
2 De - lay not, de - lay not—why long - er a -



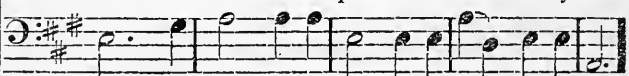
3 De - lay not, de - lay not, O sin - ner, to



near, The wa - ters of life are now flowing for thee;



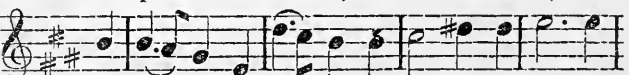
buse The love and compas - sion of Je - sus thy God?



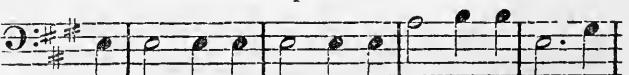
come, For mer - cy still lingers, and calls thee to-day:



No price is de - manded, the Savior is here, Re -



A fountain is open'd, how can'st thou refuse To



Her voice is not heard in the vale of the tomb; Her

GOSHEN.—CONTINUED.

demption is purchas'd, sal - va - tion is free.

wash and be cleans'd in his par - don - ing blood.

message, un - heed - cd, will soon pass a - way.

80. *Delay not.* 11's.

(See verses 1, 2, 3, in the music.)

- 4 Delay not, delay not—the Spirit of Grace,
Long griev'd and resisted, may take its sad flight.
And leave thee in darkness to finish thy race,
And sink in the vale of eternity's night.
- 5 Delay not, delay not—the hour is at hand—
The earth shall dissolve, and the heavens shall fade;
The dead, small and great, in the judgment shall stand;
What pow'r then, O sinner! shall lend thee its aid?

S. Songs

~~~~~  
81. *The Harvest past.* 11's.

- 1 Lo! Jesus the Savior, in mercy draws near,  
Salvation he brings unto all who believe;  
Ye mourners! dismiss all your doubting and fear,  
The gracious redemption with gladness receive.
- 2 The day-star of promise illumines the sky,  
And souls long benighted now welcome the dawn;  
Improve the glad season, or soon you may cry—  
"The harvest is past, and the summer is gone!"
- 3 The Spirit is striving with sinners to-day,  
He graciously knocks at the door of your heart,  
He comes the compassion of God to display,  
Your sins to remove and his love to impart.
- 4 Oh! welcome the Spirit and grieve him no more,  
Nor wait till his offers of life are withdrawn,  
Lest then you may cry, as your doom you deplore,  
"The harvest is past, and the summer is gone!"

E. F. A

## QUITO. L. M.

## ENGLISH MELODY.

2d TREBLE. MOD. AFFET.

Deep are the wounds which sin has made, Where shall the sin-

1st TREBLE.

ner find a cure? In vain, alas, is nature's aid—The work ex-

ceeds all nature's pow'r, The work exceeds all nature's pow'r.

ceeds all nature's pow'r, The work exceeds all nature's pow'r.



82. *The Physician of Souls.* L. M.

- 1 Deep are the wounds which sin has made,  
Where shall the sinner find a cure?  
In vain, alas, is nature's aid—  
The work exceeds all nature's pow'r.
- 2 And can no sovereign balm be found?  
And is no kind physician nigh,  
To ease the pain and heal the wound,  
Ere life and hope for ever fly?
- 3 There is a great Physician near,  
Look up, O fainting soul, and live;  
See, in his heav'nly smiles appear  
Such ease as nature cannot give!
- 4 See, in the Savior's dying blood  
Life, health, and bliss abundant flow!  
'Tis only this dear sacred flood  
Can ease thy pain and heal thy wo. Steele.

~~~~~  
83. *"Behold, I stand at the Door."* L. M

- 1 Behold a stranger at the door!
He gently knocks, has knock'd before;
Has waited long—is waiting still:
You treat no other friend so ill.
- 2 Oh, lovely attitude, he stands
With melting heart and loaded hands!
Oh, matchless kindness! and he shows
This matchless kindness to his foes.
- 3 But will he prove a friend indeed?
He will; the very friend you need:
The Friend of sinners—yes, 'tis He,
With garments dyed on Calvary.
- 4 Rise, touch'd with gratitude divine;
Turn out his enemy and thine,
That soul-destroying monster, sin,
And let the heavenly Stranger in.
- 5 Admit him, ere his anger burn—
His feet departed, ne'er return:
Admit him, or the hour's at hand
You'll at his door rejected stand.

WINDHAM. L. M.

READ.

Broad is the road that leads to death, And

The first system of the musical score for 'Windham. L. M.' consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/2. The lyrics 'Broad is the road that leads to death, And' are written below the top staff.

thousands walk to - geth - er there ; But wisdom shows a

The second system of the musical score continues the melody and accompaniment. The lyrics 'thousands walk to - geth - er there ; But wisdom shows a' are written below the top staff.

narrow path, With here and there a tra - vel - ler.

The third system of the musical score concludes the piece. The lyrics 'narrow path, With here and there a tra - vel - ler.' are written below the top staff.

84. *The Broad Road.* L. M.

- 1 Broad is the road that leads to death,
And thousands walk together there;
But wisdom shows a narrow path,
With here and there a traveller.
- 2 "Deny thyself, and take thy cross,"
Is the Redeemer's great command;
Nature must count her gold but dross,
If she would gain this heavenly land.
- 3 The fearful soul that tires and faints,
And walks the ways of God no more,
Is but esteem'd almost a saint,
And makes his own destruction sure.
- 4 Lord, let not all my hopes be vain;
Create my heart entirely new;
Which hypocrites could ne'er attain,
Which false apostates never knew.

Watts

85. *The Dreadful End.* L. M.

- 1 Lord, what a thoughtless wretch was I,
To mourn, and murmur, and repine
To see the wicked, placed on high,
In pride and robes of honor shine!
- 2 But O, their end, their dreadful end!
Thy sanctuary taught me so:
On slippery rocks I see them stand,
And fiery billows roll below.
- 3 Their fancied joys, how fast they flee!
Just like a dream when man awakes;
Their songs of softest harmony
Are but a prelude to their plagues.
- 4 Now I esteem their mirth and wine
Too dear to purchase with my blood;
Lord, 'tis enough that thou art mine,
My life, my portion, and my God.

Watts.

UXBRIDGE. L. M.

First system of the musical score. It consists of three staves: a vocal staff in treble clef and two piano accompaniment staves (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 2/2. The lyrics are: "Say, sin - ner, hath a voice with - in, Oft".

Second system of the musical score. It continues the three-staff format. The lyrics are: "'whisper'd to thy se - cret soul, Urged thee to leave the".

Third system of the musical score. It continues the three-staff format. The lyrics are: "ways of sin, And yield thy heart to God's control?".

86. *My Spirit shall not always strive.* L. M.

- 1 Say, sinner, hath a voice within
Oft whisper'd to thy secret soul,
Urged thee to leave the ways of sin,
And yield thy heart to God's control?
- 2 Sinner, it was a heavenly voice,
It was the Spirit's gracious call,
It bade thee make the better choice,
And haste to seek in Christ thine all.
- 3 Spurn not the call to life and light;
Regard in time the warning kind;
That call thou may'st not always slight,
And yet the gate of mercy find.
- 4 God's Spirit will not always strive
With harden'd, self-destroying man;
Ye, who persist his love to grieve,
May never hear his voice again.
- 5 Sinner, perhaps this very day
Thy last accepted time may be;
Oh, shouldst thou grieve him now away,
Then hope may never beam on thee. Hyde

~~~~~  
**87.** *Return.* L. M.

- i Return, O wand'rer, now return,  
And seek an injured Father's face;  
Those warm desires that in thee burn,  
Were kindled by reclaiming grace.
- 2 Return, O wand'rer, now return,  
And seek a Father's melting heart;  
His pitying eyes thy grief discern,  
His hand shall heal thy inward smart.
- 3 Return, O wand'rer, now return,  
Thy Savior bids thy spirit live;  
Go to his bleeding feet, and learn  
How freely Jesus can forgive.
- 4 Return, O wand'rer, now return  
And wipe away the falling tear;  
Tis God who says, "No longer mourn,"  
'Tis mercy's voice invites thee near. Collyer.

## ROCHESTER. C. M.

ENGLISH.

Sin - ners, the voice of God regard! His

The first system of the hymn features a treble and bass staff with a key signature of one sharp (F#) and a 3/2 time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "Sin - ners, the voice of God regard! His".

mer - cy speaks to - day; He calls you, by his

The second system continues the melody and accompaniment. The lyrics are: "mer - cy speaks to - day; He calls you, by his".

sovereign word, From sin's destructive way.

The third system concludes the hymn. The lyrics are: "sovereign word, From sin's destructive way."

88. *Sinners Entreated.* C. M.

- 1 Sinners, the voice of God regard!  
His mercy speaks to-day;  
He calls you, by his sovereign word,  
From sin's destructive way.
- 2 Like the rough sea that cannot rest,  
You live devoid of peace;  
A thousand stings within your breast  
Deprive your souls of ease.
- 3 Your way is dark, and leads to hell;  
Why will you persevere?  
Can you in endless torments dwell,  
Shut up in black despair?
- 4 Why will you in the crooked ways  
Of sin and folly go?  
In pain you travail all your days,  
To reap immortal wo!
- 5 But he who turns to God shall live,  
Through his abounding grace:  
His mercy will the guilt forgive  
Of those who seek his face. Fawcett.

89. *"Yet there is Room."* C. M.

- 1 Ye wretched, hungry, starving poor,  
Behold a royal feast!  
Where mercy spreads her bounteous store  
For every humble guest.
- 2 See, Jesus stands with open arms;  
He calls, he bids you come;  
Guilt holds you back, and fear alarms;  
But see, there yet is room:
- 3 Room in the Savior's bleeding heart;  
There love and pity meet;  
Nor will he bid the soul depart  
That trembles at his feet.
- 4 In him the Father, reconcil'd,  
Invites your souls to come;  
The rebel shall be called a child,  
And kindly welcomed home. Steele

## MYTILENE. 8, 7, &amp; 4.

MALAN.

1 Come, ye wea-ry, hea-vy la-den, Lost and  
If you tar-ry till you're bet-ter, You will

2 Let not conscience make you lin-ger, Nor of  
All the fit-ness he re-quireth, Is to

ru-in'd by the fall; } Not the righteous-  
ne-ver come at all: }

fit-ness fond-ly dream; } This he gives you-  
feel your need of him: }

Not the righteous; Sinners Jesus came to call.

This he gives you; 'Tis the Spirit's rising beam.



**90. Sinners Invited to Christ.** 8, 7, 4.

See verses 1, 2, in the music.

- 3 Agonizing in the garden,  
 Lo! your Maker prostrate lies!  
 On the bloody tree behold him;  
 Hear him cry before he dies,  
*"It is finished:"*  
 Sinners, will not this suffice?  
 4 Lo! the incarnate God ascended,  
 Pleads the merit of his blood;  
 Venture on him, venture wholly,  
 Let no other trust intrude:  
 None but Jesus  
 Can do helpless sinners good. Hart

**91. Sinners Entreated to Hear.** 8, 7, 4.

- 1 Sinners, will you scorn the message  
 Sent in mercy from above?  
 Every sentence, O how tender!  
 Every line is full of love:  
 Listen to it—  
 Every line is full of love.  
 2 Hear the heralds of the Gospel  
 News from Zion's King proclaim,  
 To each rebel sinner, "Pardon,  
 "Free forgiveness in his name:"  
 How important!  
 Free forgiveness in his name!  
 3 Who hath our report believed?  
 Who received the joyful word?  
 Who embrac'd the news of pardon  
 Offered to you by the Lord?  
 Can you slight it—  
 Offered to you by the Lord?  
 4 O, ye angels, hovering round us,  
 Waiting spirits, speed your way;  
 Hasten to the court of heaven,  
 Tidings bear without delay:  
 Rebel sinners  
 Glad the message will obey. Allen.

## BENEVENTO. 7's. Double.

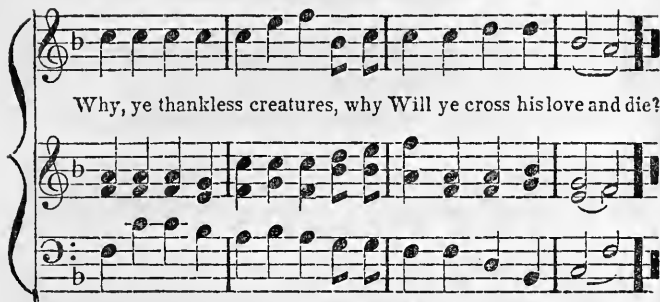
MOD. AFFET.

The first system of the musical score is written for a double bassoon. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below it. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo/mood is marked 'MOD. AFFET.'. The lyrics 'Sin - ners, turn, why will ye die ? God your Maker asks you why;' are written below the single treble staff.

The second system of the musical score continues the piece. It follows the same three-staff format (single treble, grand staff) with a key signature of one flat and a 4/4 time signature. The lyrics 'God who did your being give, Made you with himself to live ;' are written below the single treble staff.

The third system of the musical score continues the piece. It follows the same three-staff format (single treble, grand staff) with a key signature of one flat and a 4/4 time signature. The lyrics 'He the fatal cause demands, Asks the work of his own hands ;' are written below the single treble staff.

## BENEVENTO.—CONTINUED.



Why, ye thankless creatures, why Will ye cross his love and die?

~~~~~

92. *Expostulation.* 7's.

- 1 Sinners, turn, why will ye die?
 God your Maker asks you why;
 God who did your being give,
 Made you with himself to live:
 He the fatal cause demands,
 Asks the work of his own hands;
 Why, ye thankless creatures, why
 Will ye cross his love, and die?
- 2 Sinners, turn, why will ye die?
 God your Savior asks you why;
 He who did your souls retrieve,
 Died himself that ye might live;
 Will ye let him die in vain?
 Crucify your Lord again?
 Why, ye ransom'd sinners, why
 Will ye slight his grace, and die?
- 3 Sinners, turn, why will ye die?
 God the Spirit asks you why;
 He who all your lives hath strove,
 Woo'd you to embrace his love;
 Will ye not his grace receive?
 Will ye still refuse to live?
 Why, ye long-sought sinners, why
 Will ye grieve your God, and die?

Wesley

MOUNT CALVARY. 7's. 6 LINES. GERMAN.

Hearts of stone, relent, relent, Break, by Jesus' cross subdu'd ;

The first system of the musical score for 'Mount Calvary'. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature has one sharp (F#), and the time signature is 2/2. The melody is written in the treble staff, and the accompaniment is in the grand staff. The lyrics are written below the treble staff.

See his body, mangled, rent, Covered with a gore of blood :

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the treble staff.

Sinful soul, what hast thou done ! Murder'd God's eternal Son.

The third system of the musical score, which concludes the piece. It continues the melody and accompaniment. The lyrics are written below the treble staff.

93. *Hearts of Stone. 7's.*

- 1 Hearts of stone, relent, relent,
Break, by Jesus' cross subdued;
See his body, mangled, rent,
Covered with a gore of blood:
Sinful soul, what hast thou done!
Murder'd God's eternal Son.
 - 2 Yes, our sins have done the deed,
Drove the nails that fix'd him there;
Crown'd with thorns his sacred head,
Pierc'd him with a soldier's spear;
Made his soul a sacrifice,
For a sinful world he dies.
 - 3 Will you let him die in vain?
Still to death pursue your Lord?
Open tear his wounds again,
Trample on his precious blood?
"No! with all my sins I'll part,
"Savior, take my broken heart." Har. Sac
-

94. *Prayer for Deliverance and Comfort. 7's.*

- 1 Save me, Lord, in this distress,
Clothe me in thy righteousness;
Good and merciful thou art,
Bind this bleeding, broken heart;
Cast me not despairing hence,
Be my hope, my confidence.
- 2 Send thy light and truth to guide;
Leave me not to turn aside;
On thy holy hill I'll rest,
In thy courts for ever blest;
Then to God, my love, my joy,
Praise shall all my pow'rs employ. Montgomery.

"COME, YE DISCONSOLATE." WEBER.

SOLO.

Come, ye dis - con - so - late, where'er ye

Accompaniment.

This system features a solo melody in the treble clef and an accompaniment in the bass clef. The key signature has one sharp (F#) and the time signature is 2/2. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The accompaniment consists of sustained chords in the left hand.

lan - guish, Come, at the mercy - seat fer - vent - ly

This system continues the melody and accompaniment. The melody includes a half note D5 and a quarter note E5. The accompaniment continues with sustained chords.

kneel : Here bring your wounded hearts, here tell your

This system continues the melody and accompaniment. The melody includes a half note F#5 and a quarter note G5. The accompaniment continues with sustained chords.

anguish : Earth has no sorrow that heav'n cannot heal.

This system concludes the piece. The melody ends with a half note A5 and a quarter note B5. The accompaniment features a final chord in the left hand.

"COME, YE DISCONSOLATE."—CONTINUED.

CHORDS. TENOR.

Here bring your wounded hearts, here tell your anguish:

Earth has no sorrow that heav'n can - not heal.

95. *The Disconsolate invited.*

- 1 Come, ye disconsolate, where'er ye languish,
Come, at the mercy-seat fervently kneel:
Here bring your wounded hearts, here tell your anguish;
Earth has no sorrow that heav'n cannot heal.
- 2 Joy of the desolate, light of the straying,
Hope of the penitent, fadeless and pure,
Here speaks the Comforter, in mercy saying,
Earth has no sorrow that heav'n cannot cure.
- 3 Here see the bread of life; see waters flowing
Forth from the throne of God, boundless in love:
Come to the feast prepar'd; come, ever knowing
Earth has no sorrow but heav'n can remove.

GERMAN AIR, L. M.

TENDERLY.

First system of musical notation. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The time signature is 3/4. The lyrics are: "Come, wea - ry souls, with sin dis - tress'd,"

Second system of musical notation. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The lyrics are: "Come, and accept the promised rest: The Savior's gracious

Third system of musical notation. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The lyrics are: "call o - bey, And cast your gloomy fears a - way."

96. *Riches of Grace.* L. M.

- 1 Come, weary souls, with sin distress'd,
Come, and accept the promised rest:
The Savior's gracious call obey,
And cast your gloomy fears away.
- 2 Oppressed with guilt, a painful load,
O come and spread your woes abroad;
Divine compassion, mighty love,
Will all the painful load remove.
- 3 Here mercy's boundless ocean flows,
To cleanse your guilt and heal your woes;
Pardon, and life, and endless peace;
How rich the gift, how free the grace!
- 4 Lord, we accept, with thankful heart,
The hope thy gracious words impart:
We come with trembling, yet rejoice,
And bless the kind inviting voice.
- 5 Dear Savior! let thy powerful love
Confirm our faith, our fears remove;
Oh sweetly influence ev'ry breast,
And guide us to eternal rest.

Steele.

**97. *Christ's Invitation.* L. M.**

- 1 "Come hither, all ye weary souls,
"Ye heavy-laden sinners, come:
"I'll give you rest from all your toils,
"And raise you to my heavenly home.
- 2 "They shall find rest that learn of me:
"I'm of a meek and lowly mind:
"But passion rages like the sea,
"And pride is restless as the wind.
- 3 "Bless'd is the man whose shoulders take
"My yoke, and bear it with delight;
"My yoke is easy to his neck,
"My grace shall make the burden light."
- 4 Jesus, we come at thy command,
With faith, and hope, and humble zeal;
Resign our spirits to thy hand,
To mould and guide us at thy will.

Watts.

"GO WATCH AND PRAY."

SACRED LYRE.

Go watch and pray: thou can'st not
Thou canst not know how soon the

The first system of the musical score for 'Go Watch and Pray'. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below it. The key signature is one sharp (F#) and the time signature is 3/4. The melody is in the treble staff, and the piano accompaniment is in the grand staff. There are fermatas over the first and third measures of the melody.

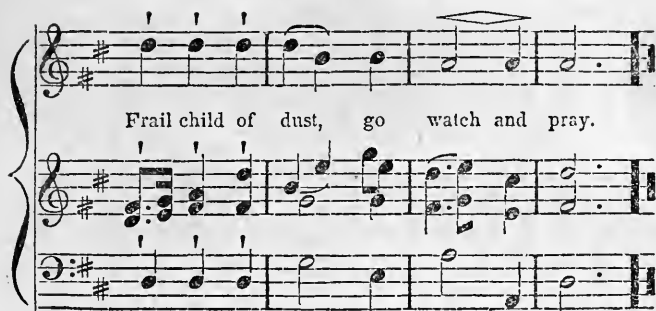
tell How near thine hour may be; Death's countless
bell May toll its notes for thee:

The second system of the musical score. It continues the melody and piano accompaniment from the first system. The piano part features a more active bass line with eighth notes. The system ends with a double bar line.

snare be - - - set thy way;

The third system of the musical score. The melody staff has rests for the first two measures, while the piano accompaniment continues. The system concludes with a final measure in the piano part.

"GO WATCH AND PRAY."—CONTINUED.



98. *Watch and Pray.* C. L. M.

- 1 Go watch and pray : thou canst not tell
 How near thine hour may be ;
 Thou canst not know how soon the bell
 May toll its notes for thee :
 Death's countless snares beset thy way ;
 Frail child of dust, go watch and pray.
- 2 Fond youth, while free from blighting care,
 Does thy firm pulse beat high ?
 Do hope's glad visions, bright and fair,
 Sparkle before thine eye ?
 Soon these must change, must pass away ;
 Frail child of dust, go watch and pray.
- 3 Ambition, stop thy panting breath ;
 Pride, sink thy lifted eye !
 Behold, the caverns dark with death
 Before you open lie !
 The heav'nly warning now obey ;
 Ye sons of pride, go watch and pray.
- 4 Thou aged man ! life's wintry storm
 Hath sear'd thy vernal bloom ;
 With trembling limbs and wasting form
 Thou'rt bending o'er the tomb :
 And can vain hope lead THEE astray !
 Go ! weary pilgrim, watch and pray. E. Benge.

"WHY THAT SOUL'S COMMOTION." 6, 4.

SACRED LYRE.

Why that soul's com - motion, Trembling, op - press'd,
Like the troubled ocean Heaving its breast?

The first system of the musical score for 'Why that soul's commotion'. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The melody begins with a half rest followed by a series of eighth notes. The piano accompaniment consists of two staves: the right hand in treble clef with chords and the left hand in bass clef with a simple eighth-note bass line. The system concludes with a double bar line and repeat dots.

Some hidden grief Demands re - - lief.

The second system of the musical score. The vocal line continues with a half rest. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. The system concludes with a double bar line and repeat dots.

Why that soul's com - motion, Panting for rest?

The third system of the musical score. The vocal line begins with a half rest followed by a series of eighth notes. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. The system concludes with a double bar line and repeat dots.

99. *Christ our Peace.* 6, 4.

- 1 Why that soul's commotion,
Trembling, oppress'd,
Like the troubled ocean
Heaving its breast?
Some hidden grief
Demands relief.
Why that soul's commotion,
Panting for rest?
- 2 Why that soul's commotion?
Cease from thy sin:
Choose the better portion;
Cleanse thee within:
A fountain flows
To heal thy woes:
Why that soul's commotion?
Wash and be clean.
- 3 Why that soul's commotion?
Heaven can forgive:
With thy heart's devotion
Firmly believe;
To-day return,
And cease to mourn.
Why that soul's commotion?
Oh turn and live.

Sac. Lyre.

100. *Exhortation to Immediate Submission.* 6, 4.

- 1 Child of sin and sorrow,
Fill'd with dismay,
Wait not for to-morrow,
Yield thee to-day;
Heav'n bids thee come,
While yet there's room;
Child of sin and sorrow,
Hear and obey.
- 2 Child of sin and sorrow,
Why wilt thou die?
Come, while thou canst borrow
Help from on high:
Grieve not that love,
Which from above,
Child of sin and sorrow,
Would bring thee nigh.

S. Songs.

"PEACE, TROUBLED SOUL." MAZZINGHI.

DUO MOD. AFFET.

Peace, troubled soul; thy plain - tive moan Hath

ACCOM.

The first system of the musical score for 'Peace, troubled soul'. It features a treble and bass staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics 'Peace, troubled soul; thy plain - tive moan Hath' are written below the treble staff.

taught these rocks the notes of wo;

The second system of the musical score. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics 'taught these rocks the notes of wo;' are written below the treble staff.

Cease thy complaint, suppress thy groan, And

The third system of the musical score. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics 'Cease thy complaint, suppress thy groan, And' are written below the treble staff.

let thy tears for - get to flow;

The fourth system of the musical score. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics 'let thy tears for - get to flow;' are written below the treble staff.

"PEACE, TROUBLED SOUL."—CONCLUDED.

CHORUS.

Be - hold a precious balm is found, To

VOICE.

lull thy pain, to heal thy wound.

101. Peace and Rest.

- 1 Peace, troubled soul; whose plaintive moan
 Hath taught these rocks the notes of wo;
 Cease thy complaint, suppress thy groan,
 And let thy tears forget to flow;
 Behold a precious balm is found,
 To lull thy pain, to heal thy wound.
- 2 Come, freely come, by sin oppress'd,
 Unburthen here thy weighty load;
 Here find thy refuge and thy rest,
 And trust the mercy of thy God:
 Thy God's thy Savior—glorious word!
 For ever love and praise the Lord.

WILMOT. 7's. BOST. ACAD., BY PERMISSION.

SLOW & SUPPLICATORY.

Je - sus, save my dy - ing soul;

The first system of the musical score for 'Wilmot'. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note Bb4, and finally a half note A4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Make the broken spir - it whole: Humbled in the

The second system of the musical score. The vocal line continues with quarter notes D5, E5, and F5, followed by a half note E5, then quarter notes D5, C5, and Bb4, and ends with a half note A4. The piano accompaniment continues with similar harmonic support.

dust I lie; Savior, leave me not to die.

The third system of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note Bb4, and finally a half note A4. The piano accompaniment concludes the piece with sustained chords.

THE PENITENT.

102. *Deep Contrition.* 7's.

- 1 Jesus, save my dying soul;
Make the broken spirit whole:
Humbled in the dust I lie;
Savior, leave me not to die.
 - 2 Jesus, full of every grace,
Now reveal thy smiling face;
Grant the joy of sins forgiv'n,
Foretaste of the bliss of heav'n.
 - 3 All my guilt to thee is known;
Thou art righteous, thou alone:
All my help is from thy cross;
All beside I count but loss.
 - * Lord, in thee I now believe;
Wilt thou—wilt thou not forgive?
Helpless at thy feet I lie;
Savior, leave me not to die. S. Songs.
-

103. *Godly Sorrow.* 7's.

- 1 Sov'reign Ruler, Lord of all,
Prostrate at thy feet I fall:
Hear, oh, hear my ardent cry;
Frown not, lest I faint and die.
- 2 Vilest of the sons of men,
Worst of rebels I have been!
Oft abus'd thee to thy face,
Trampled on thy richest grace!
- 3 Justly might thy vengeful dart
Pierce this bleeding, broken heart;
Justly might thy kindled ire
Blast me in eternal fire.
- 4 But with thee there's mercy found,
Balm to heal my every wound:
Soothe, oh, soothe the troubled breast
Give the weary wanderer rest.

VERNON. L. M.

H.

First system of the musical score. It consists of three staves: a vocal line and a piano accompaniment. The vocal line is in treble clef with a 3/4 time signature. The piano accompaniment is in treble and bass clefs, also in 3/4 time. The lyrics are: "Show pity, Lord; O Lord, for - give; Let a re-

Second system of the musical score. It consists of three staves: a vocal line and a piano accompaniment. The vocal line is in treble clef with a 3/4 time signature. The piano accompaniment is in treble and bass clefs, also in 3/4 time. The lyrics are: "penting re - bel live: Are not thy mercies

Third system of the musical score. It consists of three staves: a vocal line and a piano accompaniment. The vocal line is in treble clef with a 3/4 time signature. The piano accompaniment is in treble and bass clefs, also in 3/4 time. The lyrics are: "large and free? May not a sin - ner trust in thee?"

104. *Imploring Mercy.* L. M.

- 1 Show pity, Lord ; O Lord, forgive ;
Let a repenting rebel live :
Are not thy mercies large and free ?
May not a sinner trust in thee ?
- 2 My crimes are great, but can't surpass
The power and glory of thy grace :
Great God, thy nature hath no bound,
So let thy pardoning love be found.
- 3 O wash my soul from every sin,
And make my guilty conscience clean ;
Here on my heart the burden lies,
And past offences pain my eyes.
- 4 My lips with shame my sins confess,
Against thy law, against thy grace ;
Lord, should thy judgment grow severe,
I am condemn'd, but thou art clear.
- 5 Should sudden vengeance seize my breath,
I must pronounce thee just, in death :
And if my soul were sent to hell,
Thy righteous law approves it well.
- 6 Yet save a trembling sinner, Lord,
Whose hope, still hovering round thy word,
Would light on some sweet promise there,
Some sure support against despair. Watts.

**105. *Inconstancy Lamented.* L. M.**

- 1 Ah ! wretched, vile, ungrateful heart,
That can from Jesus thus depart !
Thus fond of trifles, widely rove,
Forgetful of a Savior's love.
- 2 Dear Lord, to thee I would return,
And at thy feet, repentant, mourn :
There let me view thy pard'ning love,
And never from thy sight remove.
- 3 Oh let thy love, with sweet control,
Bind every passion of my soul ;
Bid every vain desire depart,
And dwell for ever in my heart. Steele.

KINGSWOOD. 7. 6.

ENGLISH.

AFFET.

Wretched, help-less, and dis-tress'd, Ah,
Ev-er pant-ing af-ter rest, Where

The first system of the musical score for 'Kingswood' is in G major (one sharp) and 2/2 time. It consists of three staves: a vocal line and two piano accompaniment staves. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

whither shall I fly? } Naked, sick, and poor, and
shall I turn mine eye? }

The second system continues the melody. The vocal line has a repeat sign after the first measure of the second line. The piano accompaniment includes a repeat sign and a fermata over the final measure of the system.

blind, Bound in sin and mis-er-y; Friend of sinners,

The third system concludes the piece. The vocal line ends with a half note G4. The piano accompaniment features a final cadence with a fermata over the last measure.

KINGSWOOD.—CONTINUED.

106. *Pleading for Recovering Grace.* 7. 6.

- 1 Wretched, helpless, and distressed,
 Ah, whither shall I fly?
 Ever panting after rest,
 Where shall I turn mine eye?
 Naked, sick, and poor, and blind,
 Bound in sin and misery;
 Friend of sinners, let me find
 My help, my all in thee.
- 2 Jesus, full of truth and grace,
 Oh hear my sad complaint;
 Be the wanderer's resting-place
 A cordial for the faint:
 Make me rich, for I am poor;
 Let me now thy presence find;
 To the dying, health restore,
 And eyesight to the blind.
- 3 Fill my soul with heav'nly grace,
 With pure humility;
 Clothe me with thy righteousness;
 Endue my heart with thee:
 Let thine image be restor'd;
 Let me thy forgiveness prove,
 Fill me with thy fulness, Lord,
 For boundless is thy love.

FOREST. L. M. WESTERN MELODY.

Oh that my load of sin were gone! Oh

that I could at last submit At Jesus' feet to

lay me down, To lay my soul at Jesus' feet.

107. *Repentance.* L. M.

- 1 Oh that my load of sin were gone!
Oh that I could at last submit
At Jesus' feet to lay me down,
To lay my soul at Jesus' feet.
- 2 Rest for my soul I long to find—
Savior, if mine indeed thou art,
Give me thy meek and lowly mind,
And stamp thine image on my heart.
- 3 Break off the yoke of inbred sin,
And fully set my spirit free;
I cannot rest till pure within—
Till I am wholly lost in thee.
- 4 Come, Lord, the drooping sinner cheer,
Nor let thy chariot wheels delay;
Appear, in my poor heart appear;
My God, my Savior, come away.

**108.** *Clinging to the Cross.* L. M.*

- 1 Here, at thy cross, my dying Lord,
I lay my soul beneath thy love,
Beneath the droppings of thy blood,
Jesus! nor shall it e'er remove.
- 2 Should worlds conspire to drive me thence,
Moveless and firm this heart should lie;
Resolved, (for that's my last defence,)
If I must perish, there to die.
- 3 But speak, my Lord, and calm my fear;
Am I not safe beneath thy shade?
Thy vengeance will not strike me here,
Nor Satan dare my soul invade.
- 4 Yes, I'm secure beneath thy blood,
And all my foes shall lose their aim:
Hosanna to my dying Lord,
And my best honors to his name. Watta.

* See also the SACRIFICE, page 28.

AVON. C. M.

SCOTTISH.

O Thou, whose ten - der mer - cy hears Con-

The first system of the musical score for 'Avon, C. M.' consists of three staves. The top staff is a single melodic line in G major (one flat) and 3/4 time. The bottom two staves are a piano accompaniment in the same key and time, with the left hand playing a simple harmonic pattern and the right hand playing chords and moving lines. The lyrics 'O Thou, whose ten - der mer - cy hears Con-' are written below the top staff.

tri - tion's hum - ble sigh; Whose hand, in - dul - gent,

The second system of the musical score continues the melody and accompaniment. The lyrics 'tri - tion's hum - ble sigh; Whose hand, in - dul - gent,' are written below the top staff.

wipes the tears From sor - row's weep - ing eye.

The third system of the musical score concludes the piece. The lyrics 'wipes the tears From sor - row's weep - ing eye.' are written below the top staff.

109. Prayer of a Penitent. C. M.

(See verse 1, in the music.)

- 2 See, low before thy throne of grace,
A wretched wanderer mourn;
Hast thou not bid me seek thy face?
Hast thou not said, "Return?"
- 3 And shall my guilty fears prevail
To drive me from thy feet?
Oh, let not this dear refuge fail,
This only safe retreat!
- 4 Oh, shine on this benighted heart,
With beams of mercy shine!
And let thy healing voice impart
A taste of joys divine. Steele.

110. Resolving to go to Christ. C. M.

- 1 Come, trembling sinner, in whose breast
A thousand thoughts revolve;
Come, with your guilt and fear oppress'd,
And make this last resolve:
- 2 "I'll go to Jesus, though my sin
"Hath like a mountain rose;
"I know his courts, I'll enter in,
"Whatever may oppose.
- 3 "Prostrate I'll lie before his throne,
"And there my guilt confess;
"I'll tell him I'm a wretch undone
"Without his sovereign grace.
- 4 "I'll to the gracious King approach,
"Whose sceptre pardon gives;
"Perhaps he may command my touch,
"And then the suppliant lives.
- 5 "Perhaps he will admit my plea,
"Perhaps will hear my prayer;
"But if I perish, I will pray,
"And perish only there.
- 6 "I can but perish if I go,
"I am resolved to try;
"For if I stay away, I know
"I must for ever die." Jones.

GUILFORD. S. M.

Ah! whither should I go, Bur-den'd, and

The first system of the musical score for 'GUILFORD. S. M.' consists of three staves. The top staff is a single melodic line in treble clef, 3/2 time, with a key signature of one sharp (F#). The lyrics 'Ah! whither should I go, Bur-den'd, and' are written below it. The middle and bottom staves are a grand staff (treble and bass clefs) providing harmonic accompaniment.

sick, and faint; To whom should I my

The second system continues the melody and accompaniment. The lyrics 'sick, and faint; To whom should I my' are placed under the top staff. The musical notation includes various note values and rests, with a repeat sign at the end of the system.

troubles show, And pour out my com - plaint?

The third system concludes the piece. The lyrics 'troubles show, And pour out my com - plaint?' are written under the top staff. The system ends with a double bar line. The accompaniment in the lower staves provides a steady harmonic foundation throughout.

111. *Sin Lamented.* S. M.

- 1 Ah! whither should I go,
Burden'd, and sick, and faint;
To whom should I my troubles show,
And pour out my complaint?
- 2 My Savior bids me come;
Ah! why do I delay?
He calls the weary sinner home,
And yet from him I stay.
- 3 What is it keeps me back,
From which I cannot part?
Which will not let the Savior take
Possession of my heart?
- 4 Jesus! the hind'rance show,
Which I have feared to see;
And let me now consent to know
What keeps me back from thee.
- 5 Searcher of hearts, in mine
Thy saving power display;
Into its darkest corner shine,
And take the veil away. Wesley's Col.

112. *Safety in God.* S. M.

- 1 When, overwhelm'd with grief,
My heart within me dies,
Helpless, and far from all relief,
To heav'n I lift mine eyes.
- 2 O lead me to the Rock
That's high above my head,
And make the covert of thy wings
My shelter and my shade.
- 3 Within thy presence, Lord,
For ever I'll abide,
Thou art the tower of my defence,
The refuge where I hide.
- 4 Thou givest me the lot
Of those that fear thy name;
If endless life be their reward,
I shall possess the same. Watts.

ORLEANS. C. M.

OLD PAROCHIAL.

With tears of an - guish I la - ment, Here

The first system of the musical score for 'ORLEANS. C. M.' features a vocal melody in treble clef and piano accompaniment in treble and bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F#5, then a half note G5. The piano accompaniment consists of a treble part with a half note G4, quarter notes A4, B4, C5, D5, E5, and F#5, and a bass part with a half note G3, quarter notes A3, B3, C4, D4, E4, and F#4.

at thy feet, my God, My pas - sion, pride, and

The second system continues the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F#5, then a half note G5. The piano accompaniment features a treble part with a half note G4, quarter notes A4, B4, C5, D5, E5, and F#5, and a bass part with a half note G3, quarter notes A3, B3, C4, D4, E4, and F#4.

dis - con - tent, And vile in - grat - i - tude.

The third system concludes the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F#5, then a half note G5. The piano accompaniment consists of a treble part with a half note G4, quarter notes A4, B4, C5, D5, E5, and F#5, and a bass part with a half note G3, quarter notes A3, B3, C4, D4, E4, and F#4.

113. *Indwelling Sin Lamented.* C. M.

- 1 With tears of anguish I lament,
Here at thy feet, my God,
My passion, pride and discontent,
And vile ingratitude.
- 2 Sure there was ne'er a heart so base,
So false as mine has been;
So faithless to its promises,
So prone to every sin.
- 3 How long, dear Savior, shall I feel
These struggles in my breast?
When wilt thou bow my stubborn will
And give my conscience rest?
- 4 Break, sovereign grace, O break the charm,
And set the captive free;
Reveal, Almighty God, thine arm,
And haste to rescue me.

Stennott.

**114. *Repentance.* C. M.**

- 1 How oft, alas! this wretched heart
Has wander'd from the Lord!
How oft my roving thoughts depart,
Forgetful of his word.
- 2 Yet sovereign mercy calls, "Return :"
Dear Lord, and may I come?
My vile ingratitude I mourn;
O take the wanderer home.
- 3 And canst thou, wilt thou yet forgive,
And bid my crimes remove?
And shall a pardon'd rebel live
To speak thy wondrous love?
- 4 Almighty grace, thy healing power,
How glorious, how divine!
That can to life and bliss restore
So vile a heart as mine.
- 5 Thy pardoning love, so free, so sweet,
Dear Savior, I adore;
Oh keep me at thy sacred feet,
And let me rove no more.

Steele.

SOUTHWOLD. C. M.

KING.

Oh speak that gracious word a - gain, And

The first system of the musical score for 'Southwold. C. M. King.' consists of three staves. The top staff is a single melodic line in treble clef, 2/2 time, with a key signature of one sharp (F#). The lyrics 'Oh speak that gracious word a - gain, And' are written below this staff. The middle and bottom staves are a piano accompaniment in grand staff (treble and bass clefs), 2/2 time, with a key signature of one sharp. The piano part features a steady bass line and a more active treble line with some grace notes.

cheer my drooping heart! No voice but thine can

The second system of the musical score continues the melody and accompaniment. The lyrics 'cheer my drooping heart! No voice but thine can' are written below the top staff. The musical notation follows the same format as the first system, with a single melodic line and a two-staff piano accompaniment.

soothe my pain And bid my fears de - part.

The third and final system of the musical score concludes the piece. The lyrics 'soothe my pain And bid my fears de - part.' are written below the top staff. The musical notation follows the same format as the previous systems, with a single melodic line and a two-staff piano accompaniment. The system ends with a double bar line.

115. *Peace Returning.* C. M.

- 1 Oh speak that gracious word again,
And cheer my drooping heart!
No voice but thine can soothe my pain,
And bid my fears depart.
- 2 And wilt thou still vouchsafe to own
A worm so vile as I?
And may I still approach thy throne
And Abba, Father, cry?
- 3 My Savior, by his pow'rful word,
Hath turn'd my night to day;
And all those heav'nly joys restor'd
Which I had sinn'd away.
- 4 Dear Lord! I wonder and adore;
Thy grace is all divine:
O keep me, that I sin no more
Against such love as thine. Newton.

**116.** *Godly Sorrow.* C. M.

- 1 Prostrate, dear Jesus, at thy feet
A guilty rebel lies;
And upward to thy mercy-seat
Presumes to lift his eyes.
- 2 Oh, let not justice frown me hence;
Stay, stay the vengeful storm:
Forbid it, that Omnipotence
Should crush a feeble worm.
- 3 If tears of sorrow would suffice
To pay the debt I owe,
Tears should from both my weeping eyes
In ceaseless currents flow.
- 4 But no such sacrifice I plead
To expiate my guilt;
No tears but those which thou hast shed—
No blood, but thou hast spilt. Stennott.

HAVEN. C. M.

H.

TENDERLY.

How sad our state by na - ture is! Our sin, how

The first system of the musical score for 'Haven, C. M.' consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 2/2. The lyrics 'How sad our state by na - ture is! Our sin, how' are written below the top staff.

deep its stains! And Sa-tan binds our captive minds Fast

The second system of the musical score continues the melody and accompaniment. The lyrics 'deep its stains! And Sa-tan binds our captive minds Fast' are written below the top staff.

CODA, for an occasional repetition of the 4th line

in his slavish chains.

LAST LINE. "My Jesus, and my all."

The Coda section consists of three staves. The lyrics 'in his slavish chains.' are written below the top staff. Below the bottom staff, the text 'LAST LINE. "My Jesus, and my all."' is written.

117. *Trust in God.* C. M.

- 1 How sad our state by nature is!
Our sin, how deep its stains!
And Satan binds our captive minds
Fast in his slavish chains.
- 2 But there's a voice of sovereign grace
Sounds from the sacred word:
"Ho! ye despairing sinners, come,
"And trust upon the Lord."
- 3 My soul obeys th' almighty call,
And runs to this relief:
"I would believe thy promise, Lord,
"Oh! help my unbelief.
- 4 "To the dear fountain of thy blood,
"Incarnate God, I fly;
"Here let me wash my spotted soul
"From crimes of deepest dye.
- 5 "A guilty, weak, and helpless worm,
"On thy kind arms I fall;
"Be thou my strength and righteousness,
"My Jesus, and my all." Watts.

**118 *Self-Dedication to God.* C. M.**

- 1 What shall I render to my God
For all his kindness shown?
My feet shall visit thine abode,
My songs address thy throne.
- 2 How much is mercy thy delight,
Thou ever-blessed God!
How dear thy servants in thy sight!
How precious is their blood!
- 3 How happy all thy servants are!
How great thy grace to me!
My life, which thou hast made thy care,
Lord, I devote to thee.
- 4 Now I am thine, for ever thine,
Nor shall my purpose move;
Thy hand has loosed my bonds of pain,
And bound me with thy love. Watts.

ROCKINGHAM. L. M.

L. MASON.

. AFFET.

Now I re - solve, with all my heart, With

The first system of the musical score for 'Rockingham' is in 3/2 time with a key signature of one sharp (F#). It consists of three staves: a vocal line and two piano accompaniment staves. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F#5. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

all my powers to serve the Lord; Nor from his precepts

The second system continues the melody and accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F#5. The piano accompaniment maintains the same rhythmic pattern.

e'er depart, Whose service is a rich reward.

The third system concludes the piece. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F#5. The piano accompaniment maintains the same rhythmic pattern.

119. *The Determined Choice.* L. M.

- 1 Now I resolve, with all my heart,
With all my powers to serve the Lord.
Nor from his precepts e'er depart,
Whose service is a rich reward.
- 2 Oh, be his service all my joy!
Around let my example shine,
Till others love the blest employ,
And join in labors so divine.
- 3 Be this the purpose of my soul,
My solemn, my determined choice,
To yield to his supreme control,
And in his kind commands rejoice.
- 4 Oh, may I never faint, nor tire,
Nor wand'ring, leave his sacred ways;
Great God, accept my soul's desire,
And give me strength to live thy praise.

Steeles

120. *The Happy Choice.* L. M.

- 1 O happy day, that fix'd my choice
On thee, my Savior and my God!
Well may this glowing heart rejoice,
And tell its raptures all abroad.
- 2 O happy bond, that seals my vows
To him who merits all my love!
Let cheerful anthems fill his house,
While to that sacred shrine I move.
- 3 'Tis done—the great transaction's done;
I am my Lord's, and he is mine:
He drew me, and I follow'd on,
Charm'd to confess the voice divine.
- 4 Now rest, my long-divided heart,
Fix'd on this blissful centre, rest;
With ashes who would grudge to part,
When call'd on angels' bread to feast?
- 5 High heaven, that heard the solemn vow,
That vow renew'd shall daily hear,
Till in life's latest hour I bow,
And bless, in death, a bond so dear.

Doddridge.

HURON. 5 & 6. MANHATTAN COLL.

O Jesus di - vine, My Lord and my

The first system of the musical score is in 3/4 time with a key signature of one sharp (F#). It consists of three staves: a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

God, My soul I re - sign, The purchase of blood:

The second system continues the melody. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord in the right hand.

Thy law, sin re - proving, brings death to the

The third system shows the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord in the right hand.

HURON.—CONTINUED.

soul; But mercy, self-moving, Can bid me be whole.

121. *Self-Consecration.* 5 & 6.

- 1 O Jesus divine;
 My Lord and my God,
 My soul I resign,
 The purchase of blood:
 Thy law, sin reprov'g,
 Brings death to the soul;
 But mercy, self-moving,
 Can bid me be whole.
- 2 To thee will I look,
 To thee will I cry;
 O lead to the Rock
 That's higher than I:
 Thy love interceding,
 Shall pardon secure;
 For while thou art pleading,
 Salvation is sure. S. Songs.

"HEAVENLY PEACE." L. M.

MANHATTAN COLL.

1 Lord, how se - cure and blest are they Who

2 The day glides swift - ly o'er their heads, Made

The first system of the musical score for 'Heavenly Peace'. It consists of three staves: a vocal melody in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: '1 Lord, how se - cure and blest are they Who' and '2 The day glides swift - ly o'er their heads, Made'.

feel the joys of par - doned sin ! Should storms of

up of in - no - cence and love ; And, soft and

The second system of the musical score. It continues the vocal melody, piano accompaniment, and bass line. The lyrics are: 'feel the joys of par - doned sin ! Should storms of' and 'up of in - no - cence and love ; And, soft and'.

wrath shake earth and sea, Their minds have heav'n and

si - lent as the shades, Their nightly min - utes

The third system of the musical score. It concludes the vocal melody, piano accompaniment, and bass line. The lyrics are: 'wrath shake earth and sea, Their minds have heav'n and' and 'si - lent as the shades, Their nightly min - utes'.

"HEAVENLY PEACE."—CONTINUED.

peace within, Their minds have heav'n and peace within.
gently move, Their nightly minutes gent - ly move.

122. *Forgiveness and Peace of Conscience.* L. M.

(See verses 1, 2, in the music.)

- 3 How oft they look to th' heavenly hills,
Where groves of living pleasures grow,
And longing hopes and cheerful smiles
Sit undisturbed upon their brow.
- 4 They scorn to seek our golden toys;
But spend the day and share the night,
In numbering o'er the richer joys
That heaven prepares for their delight. Watta.

123. *Living to Christ.* L. M.

- 1 My gracious Lord, I own thy right
To every service I can pay,
And call it my supreme delight
To hear thy dictates and obey.
- 2 I would not breathe for worldly joy,
Or to increase my worldly good,
Nor future days nor powers employ
To spread a sounding name abroad.
- 3 'Tis to my Savior I would live;
To Him who for my ransom died;
Nor could all worldly honor give
Such bliss as crowns me at his side.
- 4 His work my hoary age shall bless
When youthful vigor is no more,
And my last hour of life confess
His saving love, his glorious power. Doddridge.

ROSCOE. 7's.

SACRED LYRE.

1 'Tis a point I long to know, Oft it caus - es

2 Could my heart so hard remain, Pray'r a task and

3 If I pray, or hear, or read, Sin is mixed with

anxious thought: Do I love the Lord, or no? Am I his, or

burden prove, Every tri - fle give me pain, If I knew a

all I do: You who love the Lord indeed, Tell me, is it

am I not? Am I his, or am I not?

Savior's love? If I knew a Savior's love?

so with you? Tell me, is it . so with you?

THE CHRISTIAN.

124. *Self-Examination.* 7's.

(See verses 1, 2, 3, in the music.)

- 4 Yet I mourn my stubborn will,
Find my sin a grief and thrall;
Should I grieve for what I feel,
If I did not love at all?
 - 5 Could I joy his saints to meet;
Choose the ways I once abhorr'd;
Find, at times, the promise sweet,
If I did not love the Lord?
 - 6 Lord, decide the doubtful case!
Thou, who art thy people's Sun,
Shine upon thy work of grace,
If it be indeed begun.
 - 7 Let me love thee more and more,
If I love at all, I pray:
If I have not lov'd before,
Help me to begin to-day. Newton.
-

125. *The Christian Pilgrim.* 7's.

- 1 Pilgrim, burdened with thy sin,
Haste to Zion's gate to-day;
There, till mercy let thee in,
Knock, and weep, and watch, and pray.
- 2 Knock—for mercy lends an ear;
Weep—she marks the sinner's sigh;
Watch—till heavenly light appear;
Pray—she hears the mourner's cry.
- 3 Mourning pilgrim! what for thee
In this world can now remain?
Seek that world from which shall flee
Sorrow, shame, and tears, and pain.
- 4 Sorrow shall for ever fly;
Shame shall never enter there;
Tears be wip'd from every eye;
Pain in endless bliss expire.

NUREMBURGH. 7's. 6 Lines. GERMAN.

Once I thought my moun - tain strong,
Then my Sa - vior was my song,

The first system of the musical score for 'Nuremberg'. It consists of three staves: a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The music is in German and consists of six lines. The lyrics are: 'Once I thought my moun - tain strong, Then my Sa - vior was my song,'.

Firmly fix'd, no more to move; } Those were hap - py,
Then my soul was fill'd with love; }

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are: 'Firmly fix'd, no more to move; } Those were hap - py, Then my soul was fill'd with love; }'. The musical notation includes repeat signs and a final double bar line.

gold - en days, Sweetly spent in pray'r and praise.

The third system of the musical score. It concludes the piece. The lyrics are: 'gold - en days, Sweetly spent in pray'r and praise.' The musical notation includes a final double bar line.

126. *Prayer in Darkness.* 7's.

- 1 Once I thought my mountain strong,
Firmly fix'd, no more to move;
Then my Savior was my song,
Then my soul was fill'd with love;
Those were happy, golden days,
Sweetly spent in prayer and praise.
- 2 Little then myself I knew,
Little thought of Satan's power;
Now I feel my sins anew,
Now I feel the stormy hour!
Sin has put my joys to flight;
Sin has turn'd my day to night.
- 3 Savior, shine and cheer my soul,
Bid my dying hopes revive;
Make my wounded spirit whole,
Far away the tempter drive;
Speak the word and set me free,
Let me live alone to thee. *Newton.*

**127. *Prayer and Hope in Affliction.* 7's.**

- 1 Hearken, Lord, to my complaints,
For my soul within me faints;
Thee, far off, I call to mind,
In the land I left behind,
Where the streams of Jordan flow,
Where the heights of Hermon glow.
- 2 Once the morning's earliest light
Brought thy mercy to my sight,
And my wakeful song was heard
Later than the evening bird:
Hast thou all my pray'rs forgot?
Will thy mercy heed them not?
- 3 Why, my soul, art thou perplex'd?
Why with faithless trouble vex'd?
Hope in God, whose saving name
Thou shalt joyfully proclaim,
When his countenance shall shine
Through the clouds that darken thine.

Montgomery

FRANCONIA. 6 & 5.

KL—FF.

Why that look of sadness? Why that downcast eye?

The first system of the musical score for 'Franconia, 6 & 5'. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves in treble and bass clefs. The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics are 'Why that look of sadness? Why that downcast eye?'.

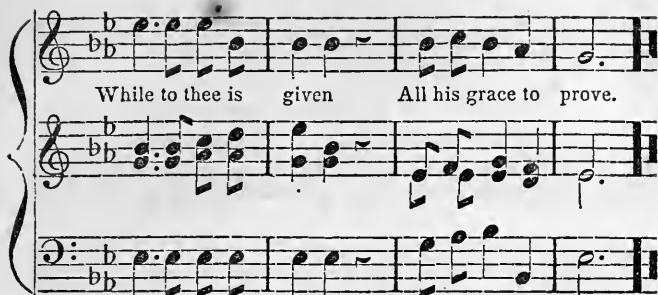
Can no thought of gladness Lift thy soul on high?

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are 'Can no thought of gladness Lift thy soul on high?'.

O thou heir of heaven, Think of Jesus' love,

The third system of the musical score. It concludes the piece with the lyrics 'O thou heir of heaven, Think of Jesus' love,'.

FRANCONIA.—CONTINUED.

128. *Consolation.* 6 & 5.

- 1 Why that look of sadness?
 Why that downcast eye?
 Can no thought of gladness
 Lift thy soul on high?
 O thou heir of heaven,
 Think of Jesus' love,
 While to thee is given
 All his grace to prove.
- 2 Is thy burden'd spirit
 Agoniz'd for sin?
 Think of Jesus' merit;
 He can make thee clean:
 Think of Calv'ry's mountain,
 Where his blood was spilt;
 In that precious fountain
 Wash away thy guilt.
- 3 Is thy spirit drooping?
 Is the tempter near?
 Still in Jesus hoping,
 What hast thou to fear?
 Set the prize before thee,
 Gird thy armor on;
 Heir of grace and glory,
 Struggle for thy crown. *S. Songs.*

ARMENIA. C. M.

S. B. FOND.

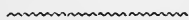
Fa - ther, whate'er of earth - ly bliss Thy

sov - reign will' de - nies, Ac - cept - ed at thy

throne of grace Let this pe - ti - tion rise.

129. *The Request.* C. M.

- 1 Father, whate'er of earthly bliss
Thy sovereign will denies,
Accepted at thy throne of grace
Let this petition rise:
- 2 "Give me a calm, a thankful heart,
"From every murmur free;
"The blessings of thy grace impart,
"And let me live to thee.
- 3 "Let the sweet hope that I am thine
"My life and death attend;
"Thy presence through my journey shine,
"And crown my journey's end." Steele.

**130. *Prayer for Quickening Grace.* C. M.**

- 1 My soul lies cleaving to the dust;
Lord, give me life divine;
From vain desires and every lust
Turn off these eyes of mine.
- 2 I need the influence of thy grace
To speed me in thy way,
Lest I should loiter in my race,
Or turn my feet astray.
- 3 When sore afflictions press me down,
I need thy quickening powers;
Thy word that I have rested on,
Shall help my heaviest hours.
- 4 Are not thy mercies sovereign still,
And thou a faithful God?
Wilt thou not grant me warmer zeal
To run the heavenly road?
- 5 Does not my heart thy precepts love,
And long to see thy face?
And yet how slow my spirits move
Without enlivening grace!
- 6 Then shall I love thy Gospel more,
And ne'er forget thy word,
When I have felt its quickening power
To draw me near the Lord. Watts.

LATHROP. S. M.

L. MASON.

How gen - tle God's com - mands! How

The first system of the hymn 'LATHROP. S. M.' by L. Mason. It consists of three staves: a vocal melody in treble clef and two piano accompaniment staves in treble and bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is 3/2. The lyrics 'How gen - tle God's com - mands! How' are written below the vocal staff.

kind his pre - cepts are! Come, cast your bur - dens

The second system of the hymn. It continues the three-staff format. The lyrics 'kind his pre - cepts are! Come, cast your bur - dens' are written below the vocal staff.

on the Lord, And trust his con - stant care.

The third system of the hymn. It continues the three-staff format. The lyrics 'on the Lord, And trust his con - stant care.' are written below the vocal staff. The system concludes with a final double bar line and a fermata over the final note.

131. *Casting our Cares on God.* S. M.

- 1 How gentle God's commands!
How kind his precepts are!
Come, cast your burdens on the Lord,
And trust his constant care.
- 2 His bounty will provide;
His saints securely dwell;
That hand which bears creation up,
Shall guard his children well.
- 3 Why should this anxious load
Press down your weary mind?
Oh, seek your heavenly Father's throne,
And peace and comfort find.
- 4 His goodness stands approv'd,
Unchanged from day to day;
I'll drop my burden at his feet
And bear a song away. Doddridge.

**132. *Prayer for Spiritual Life.* S. M.**

- 1 We lift our hearts to thee,
Thou Day-Star from on high;
The sun itself is but thy shade,
Yet cheers both earth and sky.
- 2 O let thy rising beams
Dispel the shades of night;
And let the glories of thy love
Come like the morning light.
- 3 How beauteous nature now!
How dark and sad before!
With joy we view the pleasing change,
And nature's God adore.
- 4 May we this life improve,
To mourn for errors past,
And live each short revolving day
As if it were our last.

SHAWMUT. S. M.

L. MASON.

O blessed souls are they, Whose sins are

cover'd o'er; Di - vine - ly blest, to

whom the Lord Imputes their guilt no more.

133. *Confession of Sin.* S. M.

- 1 O blessed souls are they,
Whose sins are cover'd o'er;
Divinely blest, to whom the Lord
Imputes their guilt no more.
- 2 They mourn their follies past,
And keep their hearts with care;
Their lips and lives, without deceit,
Shall prove their faith sincere.
- 3 While I conceal'd my guilt,
I felt the fest'ring wound;
Till I confess'd my sins to thee,
And ready pardon found.
- 4 Let sinners learn to pray,
Let saints keep near the throne;
Our help, in times of deep distress,
Is found in God alone. Watts.

134. *Christ our Sacrifice.* S. M.

- 1 Not all the blood of beasts,
On Jewish altars slain,
Could give the guilty conscience peace
Or wash away the stain.
- 2 But Christ, the heav'nly Lamb,
Takes all our sins away;
A sacrifice of nobler name,
And richer blood than they.
- 3 My faith would lay her hand
On that dear head of thine,
While like a penitent I stand,
And there confess my sin.
- 4 My soul looks back to see
The burdens thou didst bear
When hanging on th' accursed tree,
And hopes her guilt was there.
- 5 Believing, we rejoice
To see the curse remove;
We bless the Lamb with cheerful voice,
And sing his bleeding love. Watts.

DUKE-STREET. L. M.

HATTON

'Tis by the faith of joys to come We walk thro'

The first system of the musical score for 'Duke-Street'. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves in grand staff (treble and bass clefs). The key signature is one flat (B-flat) and the time signature is 2/2. The vocal line begins with the lyrics "'Tis by the faith of joys to come We walk thro'".

deserts dark as night: Till we ar - rive at heav'n,

The second system of the musical score. The vocal line continues with the lyrics "deserts dark as night: Till we ar - rive at heav'n,". The piano accompaniment continues with chords and moving lines in both hands.

our home, Faith is our guide, and faith our light.

The third system of the musical score. The vocal line concludes with the lyrics "our home, Faith is our guide, and faith our light." The piano accompaniment provides harmonic support throughout the system.

135. *Walking by Faith.* L. M.

- 1 'Tis by the faith of joys to come
We walk through deserts dark as night :
Till we arrive at heaven, our home,
Faith is our guide, and faith our light.
 - 2 The want of sight she well supplies ;
She makes the pearly gates appear ;
Far into distant worlds she pries,
And brings eternal glories near.
 - 3 Cheerful we tread the desert through,
While faith inspires a heavenly ray,
Though lions roar and tempests blow,
And rocks and dangers fill the way.
 - 4 So Abraham, by divine command,
Left his own house to walk with God :
His faith beheld the promis'd land,
And fired his zeal along the road. Watts.
-

136. *Christ and his Righteousness.* L. M.

- 1 No more, my God, I boast no more
Of all the duties I have done ;
I quit the hopes I held before,
To trust the merits of thy Son.
- 2 Now for the love I bear his name,
What was my gain, I count my loss,
My former pride I call my shame,
And nail my glory to his cross.
- 3 Yes, and I must and will esteem
All things but loss for Jesus' sake ;
O may my soul be found in him,
And of his righteousness partake.
- 4 The best obedience of my hands
Dares not appear before thy throne ;
But faith can answer thy demands,
By pleading what my Lord has done. Watts.

ORTONVILLE. C. M.

H.

DIM.

Ma - jestic sweetness sits enthron'd Upon the Savior's

The first system of the musical score for 'ORTONVILLE. C. M.' consists of three staves. The top staff is a single melodic line in G major (one flat) and 4/4 time, marked 'DIM.'. The bottom two staves are a piano accompaniment in the same key and time, with the left hand playing a steady bass line and the right hand playing chords and moving lines.

CRES.

brow : His head with radiant glories crown'd, His

The second system continues the melody and accompaniment. The piano part features more complex chordal textures and moving lines in both hands. The vocal line has some phrasing slurs and a fermata on the final note of the first phrase.

lips with grace o'erflow, His lips with grace o'erflow.

The third system concludes the piece. The piano accompaniment provides a strong harmonic foundation for the final vocal phrase, which ends with a fermata. The overall mood is reverent and majestic.

137. *Chief among ten thousand.* C. M

- 1 Majestic sweetness sits enthron'd
Upon the Savior's brow;
His head with radiant glories crown'd,
His lips with grace o'erflow.
- 2 No mortal can with him compare
Among the sons of men;
Fairer is he than all the fair
Who fill the heav'nly train.
- 3 He saw me plung'd in deep distress,
And flew to my relief;
For me he bore the shameful cross,
And carried all my grief.
- 4 Since from his bounty I receive
Such proofs of love divine;
Had I a thousand hearts to give,
Lord, they should all be thine. s.

~~~~~  
**138.** *The name of Jesus.* C. M.\*

- 1 How sweet the name of Jesus sounds  
In a believer's ear!  
It soothes his sorrows, heals his wounds  
And drives away his fear.
- 2 It makes the wounded spirit whole,  
And calms the troubled breast;  
'Tis manna to the hungry soul,  
And to the weary rest.
- 3 By him my prayers acceptance gain,  
Although with sin defil'd;  
Satan accuses me in vain,  
And I am own'd a child.
- 4 Weak is the effort of my heart,  
And cold my warmest thought;  
But when I see thee as thou art,  
I'll praise thee as I ought.
- 5 Till then I would thy love proclaim  
With every fleeting breath;  
And may the music of thy name  
Refresh my soul in death. Newton.

\* See also the tune CHESTER, page 54.

## ROCK OF AGES. 7's. 6 lines.

H.

Rock of A - ges, cleft for me, Let me  
D. C. Be of sin the per - fect cure, Save me,

hide my - self in thee; Let the Lord, and make me pure. Let the wa - ter and the

blood, From thy wound - ed side that flow'd,  
D. C.



**139.** *Christ all our Hope.* 7's.

(See verse 1, in the music.)

- 2 Should my tears for ever flow,  
Should my zeal no languor know,  
This for sin could not atone;  
Thou must save, and thou alone!  
In my hand no price I bring;  
Simply to thy cross I cling.
- 3 While I draw this fleeting breath,  
When my eyelids close in death,  
When I rise to worlds unknown,  
And behold thee on thy throne,  
Rock of Ages, cleft for me,  
Let me hide myself in thee. Toplady.

**140.** *Christ our Example in Suffering.* 7's.

- 1 Go to dark Gethsemane,  
Ye who feel the tempter's pow'r;  
Your Redeemer's conflict see;  
Watch with him one bitter hour;  
Turn not from his griefs away;  
Learn of Jesus Christ to pray.
- 2 Follow to the Judgment-hall,  
View the Lord of life arraign'd;  
O, the wormwood and the gall!  
O, the pangs his soul sustain'd!  
Shun not suff'ring, shame, or loss;  
Learn of him to bear the cross.
- 3 Calv'ry's mournful mountain climb:  
There, adoring at his feet,  
Mark that miracle of time,  
God's own sacrifice complete:  
"It is finish'd," hear him cry;  
Learn of Jesus Christ to die.
- 4 Early hasten to the tomb,  
Where they laid his breathless clay;  
All is solitude and gloom;  
Who hath taken him away?  
Christ has ris'n, he seeks the skies;  
Savior, teach us so to rise. Montgomery

## DOVER. S. M.

The Lord my shepherd is, I

This system contains the first three staves of the hymn. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The lyrics 'The Lord my shepherd is, I' are written below the vocal staff.

shall be well supplied: Since he is mine, and

This system contains the next three staves. The lyrics 'shall be well supplied: Since he is mine, and' are written below the vocal staff.

I am his, What can I want be - side?

This system contains the final three staves of the hymn. The lyrics 'I am his, What can I want be - side?' are written below the vocal staff.

**141.** *Christ our Shepherd.* S. M.

- 1 The Lord my Shepherd is,  
I shall be well supplied:  
Since he is mine, and I am his,  
What can I want beside?
- 2 He leads me to the place  
Where heav'nly pasture grows,  
Where living waters gently pass,  
And full salvation flows.
- 3 If e'er I go astray,  
He doth my soul reclaim;  
And guides me in his own right way,  
For his most holy name.
- 4 While he affords his aid,  
I cannot yield to fear!  
Tho' I should walk thro' death's dark shade,  
My Shepherd's with me there. Watts.

~~~~~  
142. *Adoption.* S. M.

- 1 Behold what wondrous grace
The Father hath bestow'd
On sinners of a mortal race,
To call them sons of God!
- 2 Nor doth it yet appear
How great we must be made;
But when we see our Savior here,
We shall be like our head.
- 3 A hope so much divine
May trials well endure,
May purge our souls from sense and sin,
As Christ the Lord is pure.
- 4 If in my Father's love
I share a filial part,
Send down thy Spirit like a dove,
To rest upon my heart.
- 5 We would no longer lie,
Like slaves beneath the throne;
My faith shall *Abba, Father*, cry,
And thou the kindred own. Watts.

RETURN. C. M.

H.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains the lyrics: "To whom, my Sav - ior, shall I go, If I de-". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both sharing the one-flat key signature and 3/4 time signature.

The second system of the musical score continues the composition. The vocal line (top staff) has the lyrics: "part from thee ; My guide through all this vale of". The piano accompaniment (middle and bottom staves) continues with the same key signature and time signature.

The third system of the musical score concludes the piece. The vocal line (top staff) has the lyrics: "wo, And more than all to me? And more than all to me ?". The piano accompaniment (middle and bottom staves) concludes with the same key signature and time signature.

143. *None but Christ.* C. M.

- 1 To whom, my Savior, shall I go,
If I depart from thee;
My guide through all this vale of wo,
And more than all to me?
- 2 The world reject thy gentle reign,
And pay thy death with scorn;
Oh, they could plat thy crown again,
And sharpen every thorn.
- 3 But I have felt thy dying love
Breathe gently through my heart,
To whisper hope of joys above;
And can we ever part?
- 4 Ah, no! with thee I'll walk below,
My journey to the grave:
To whom, my Savior, shall I go,
When only thou canst save?



144. *Christ my All.* C. M.

- 1 The Savior! Oh, what endless charms
Dwell in the blissful sound!
Its influence every fear disarms,
And spreads sweet peace around.
- 2 Here pardon, life, and joys divine
In rich effusion flow,
For guilty rebels, lost in sin,
And doom'd to endless wo.
- 3 Oh, the rich depths of love divine,
Of bliss a boundless store!
Dear Savior, let me call thee mine;
I cannot wish for more.
- 4 On thee alone my hope relies,
Beneath thy cross I fall;
My Lord, my life, my sacrifice,
My Savior, and my all. Steele.

WELLINGBOROUGH. C. M.

KING.

Thou lovely source of true delight, Whom

The first system of the musical score for 'Wellingborough. C. M. KING.' consists of three staves. The top staff is the vocal line, written in treble clef with a key signature of two flats (Bb, Eb) and a 2/2 time signature. It contains the lyrics 'Thou lovely source of true delight, Whom'. The middle and bottom staves are the piano accompaniment, also in treble and bass clefs with the same key signature and time signature. The piano part features a series of chords and moving lines that support the vocal melody.

I un - seen adore, un - veil thy beau - ties

The second system of the musical score continues the melody and accompaniment. The vocal line begins with the lyrics 'I un - seen adore, un - veil thy beau - ties'. The piano accompaniment continues with its harmonic support, featuring a mix of chords and single notes.

to my sight, That I may love thee more.

The third system of the musical score concludes the piece. The vocal line ends with the lyrics 'to my sight, That I may love thee more.' The piano accompaniment provides a final harmonic resolution, ending with a sustained chord.

145. *Love to Christ Desired.** C. M

- 1 Thou lovely source of true delight,
Whom I unseen adore,
Unveil thy beauties to my sight,
That I may love thee more.
- 2 Thy glory o'er creation shines;
But in thy sacred word
I read, in fairer, brighter lines,
My bleeding, dying Lord.
- 3 'Tis here, whene'er my comforts droop,
And sin and sorrow rise,
Thy love, with cheering beams of hope,
My fainting heart supplies.
- 4 But ah! too soon the pleasing scene
Is clouded o'er with pain;
My gloomy fears rise dark between,
And I again complain.
- 5 Jesus, my Lord, my Life, my Light,
O come with blissful ray,
Break radiant through the clouds of night,
And chase my fears away. Steele.

**146.** *A Refuge from the Storm.* C. M.

- 1 Dear Refuge of my weary soul,
On thee, when sorrows rise,
On thee, when waves of trouble roll,
My fainting hope relies.
- 2 To thee I tell each rising grief,
For thou alone canst heal;
Thy word can bring a sweet relief
For every pain I feel.
- 3 But O! when gloomy doubts prevail,
I fear to call thee mine;
The springs of comfort seem to fail,
And all my hopes decline.
- 4 Yet, gracious God, where shall I flee?
Thou art my only trust;
And still my soul would cleave to thee,
Though prostrate in the dust. Steele.

* See also ORTONVILLE, CHESTER, and ARMENIA, pages 137, 54, 129.

MEDWAY. L. M.

Arranged by
L. MASON.

My God, per-mit me not to be A stranger

The first system of the musical score for 'Medway' is written in G major (one sharp) and 2/2 time. It consists of three staves: a vocal line and two piano accompaniment staves. The vocal line begins with a half rest, followed by the lyrics 'My God, per-mit me not to be A stranger'. The piano accompaniment provides a steady harmonic foundation.

to my - self and thee; Amidst a thousand

The second system continues the melody and accompaniment. The vocal line has a half rest before the lyrics 'to my - self and thee; Amidst a thousand'. The piano accompaniment continues with the same rhythmic pattern.

thoughts I rove, Forget - ful of my highest love.

The third system concludes the piece. The vocal line has a half rest before the lyrics 'thoughts I rove, Forget - ful of my highest love.' The piano accompaniment ends with a final chord.

147. *Retirement and Meditation.* L. M.

- 1 My God, permit me not to be
A stranger to myself and thee;
Amidst a thousand thoughts I rove,
Forgetful of my highest love.
 - 2 Why should my passions mix with earth,
And thus debase my heav'nly birth;
Why should I cleave to things below,
And let my God, my Savior, go?
 - 3 Call me away from flesh and sense,
One sovereign word can draw me thence;
I would obey the voice divine,
And all inferior joys resign.
 - 4 Be earth with all her scenes withdrawn;
Let noise and vanity be gone:
In secret silence of the mind,
My heav'n—and there my God I find. Watts.
-

148. *Christ our Example.* L. M.

- 1 My dear Redeemer and my Lord,
I read my duty in thy word;
But in thy life the law appears
Drawn out in living characters.
- 2 Such was thy truth, and such thy zeal,
Such deference to thy Father's will,
Such love, and meekness so divine,
I would transcribe, and make them mine.
- 3 Cold mountains and the midnight air
Witness'd the fervor of thy prayer;
The desert thy temptations knew,
Thy conflict, and thy victory too.
- 4 Be thou my pattern: make me bear
More of thy gracious image here:
Then God, the Judge, shall own my name
Among the followers of the Lamb. Watts.

LUTHER. S. M.

H. -

SECOND TREBLE.

Grace! 'tis a charming sound, Harmonious to the ear!

FIRST TREBLE.

Heav'n with the e - cho shall resound, And

all the earth shall hear, And all the earth shall hear.

149. *Salvation by Grace.* S. M.

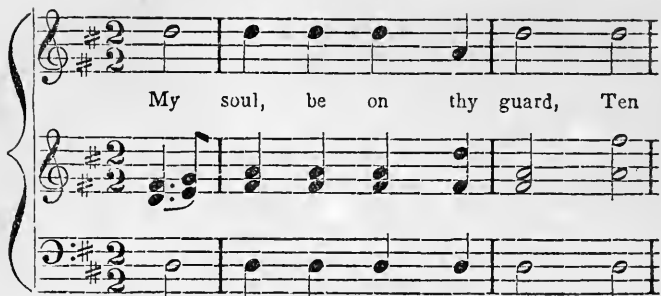
- 1 Grace! 'tis a charming sound,
Harmonious to the ear!
Heaven with the echo shall resound,
And all the earth shall hear.
- 2 Grace first contriv'd the way
To save rebellious man;
And all the steps that grace display
Which drew the wondrous plan.
- 3 Grace led my roving feet
To tread the heavenly road;
And new supplies each hour I meet
While pressing on to God.
- 4 Grace all the work shall crown,
Through everlasting days;
It lays in heaven the topmost stone,
And well deserves the praise. Doddridge.

**150.** *Christ's Mediation.* S. M.

- 1 Raise your triumphant songs
To an immortal tune;
Let the wide earth resound the deeds
Celestial grace has done.
- 2 Sing how Eternal Love
Its chief Beloved chose,
And bid him raise our ruin'd race
From their abyss of woes.
- 3 His hand no thunder bears,
No terror clothes his brow,
No bolts to drive our guilty souls
To fiercer flames below.
- 4 'T was mercy fill'd the throne,
And wrath stood silent by,
When Christ was sent with pardons down
To rebels doom'd to die.
- 5 Now, sinners, dry your tears,
Let hopeless sorrow cease;
Bow to the sceptre of his love,
And take the offer'd peace. Watts.

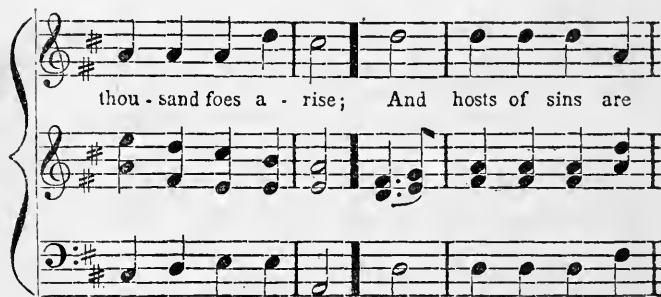
LABAN. S. M.

L. MASON.



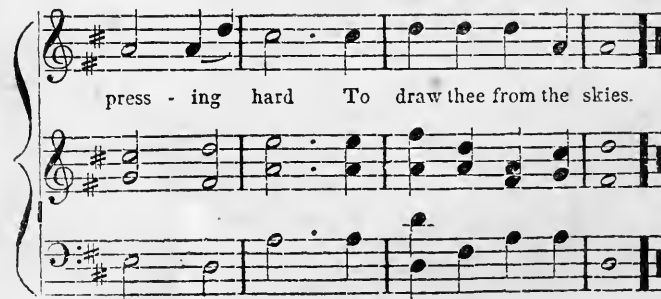
My soul, be on thy guard, Ten

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, key of D major (two sharps), and 2/2 time. It contains four measures of music. The middle and bottom staves are a piano accompaniment in grand staff (treble and bass clefs), also in D major and 2/2 time. The middle staff features a more complex accompaniment with chords and moving lines, while the bottom staff provides a simpler harmonic support with whole and half notes.



thou - sand foes a - rise; And hosts of sins are

The second system continues the melody and accompaniment. The top staff has four measures, including a bar line. The piano accompaniment in the middle and bottom staves continues with similar harmonic patterns, supporting the vocal line.



press - ing hard To draw thee from the skies.

The third system concludes the piece. The top staff has four measures, ending with a double bar line. The piano accompaniment in the middle and bottom staves also concludes with a double bar line, providing a final harmonic resolution.

151. *Watch and Pray.* S. M.

- 1 My soul, be on thy guard,
Ten thousand foes arise;
And hosts of sins are pressing hard
To draw thee from the skies.
- 2 Oh, watch, and fight, and pray;
The battle ne'er give o'er;
Renew it boldly every day,
And help divine implore.
- 3 Ne'er think the victory won,
Nor lay thy armor down:
Thy arduous work will not be done
Till thou obtain thy crown. Heath.



152. *Song of Moses and the Lamb.* S. M.

- 1 Awake, and sing the song
Of Moses and the Lamb;
Wake, every heart and every tongue,
To praise the Savior's name.
- 2 Sing of his dying love,
Sing of his rising power,
Sing how he intercedes above
For those whose sins he bore.
- 3 Sing till we feel our heart
Ascending with our tongue;
Sing till the love of sin depart,
And grace inspire our song.
- 4 Sing on your heavenly way,
Ye ransom'd sinners, sing;
Sing on, rejoicing every day
In Christ, th' eternal King.
- 5 Soon shall we hear him say,
"Ye blessed children, come;"
Soon will he call us hence away,
And take his wand'ers home.
- 6 Soon shall our raptured tongue
His endless praise proclaim,
And sweeter voices tune the song
"Of Moses and the Lamb." Hammond.

OLNEY. S. M.

L. MASON.

The Spirit, in our hearts, Is whisp'ring, "Sinner,

come;" The bride, the church of Christ, pro-

claims To all his children, "Come!"

153. "*Come.*" Rev. 22:17. S. M.

- 1 The Spirit, in our hearts,
Is whisp'ring, "Sinner, come;"
The bride, the church of Christ, proclaims
To all his children, "Come!"
 - 2 Let him that heareth, say,
To all about him, "Come!"
Let him that thirsts for righteousness,
To Christ, the fountain, come!
 - 3 Yes, whosoever will,
Oh let him freely come,
And freely drink the stream of life;
'Tis Jesus bids him come.
 - 4 Lo! Jesus, who invites,
Declares, I quickly come:
Lord, even so, I wait thy hour;
Jesus, my Savior, come! Epls. Coll.
- ~~~~~

154. *Seeking God.* S. M.

- 1 My God, permit my tongue
This joy, to call thee mine;
And let my early cries prevail,
To taste thy love divine.
- 2 For life, without thy love,
No relish can afford;
No joy can be compar'd with this,
To serve and please the Lord.
- 3 In wakeful hours of night
I call my God to mind;
I think how wise thy counsels are,
And all thy dealings kind.
- 4 The shadow of thy wings
My soul in safety keeps;
I follow where my Father leads,
And he supports my steps. Watts,

STILLINGFLEET. S. M.

SWISS.

O cease, my wand' - ring soul, On

The first system of the musical score for 'Stillfleet, S. M. Swiss'. It consists of three staves: a vocal line and two piano accompaniment staves. The key signature has one flat (B-flat), and the time signature is 3/2. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with chords that support the vocal melody.

rest - less wing to roam; All this wide world, to

The second system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment continues with the same eighth-note pattern, providing a harmonic foundation for the vocal line.

ei - ther pole, Has not for thee a home.

The third system of the musical score. The vocal line concludes with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment concludes with the same eighth-note pattern, ending on a final chord.

155. *Rest in God.* S. M.

- 1 Oh cease! my wandering soul,
On restless wing to roam;
All this wide world, to either pole,
Has not for thee a home.
- 2 Behold the ark of God!
Behold the open door;
Oh! haste to gain that dear abode,
And roam, my soul, no more.
- 3 There, safe thou shalt abide,
There, sweet shall be thy rest,
And every longing satisfied,
With full salvation blest.
- 4 Then cease! my wandering soul,
On restless wing to roam;
All this wide world, to either pole,
Has not for thee a home. Epis. Col.



156. *Christ Weeping.* S. M.

- 1 Did Christ o'er sinners weep?
And shall our cheeks be dry?
Let floods of penitential grief
Burst forth from every eye.
- 2 The Son of God in tears,
Angels with wonder see!
Be thou astonish'd, O my soul,
He shed those tears for thee.
- 3 He wept—that we might weep;
Each sin demands a tear:
In heaven alone no sin is found,
And there's no weeping there. Beddomo.

Doxology.

Ye angels round the throne,
And saints that dwell below,
Worship the Father, praise the Son,
And bless the Spirit too.

MORAVIAN HYMN. C. M. D.

LUTHER.

1 I'm not a-sham'd to own my Lord, Or
Main-tain the ho-nor of his word, The
d. c. Nor will he put my hope to shame, Nor

2 Firm to his throne his promise stands, And
What I've com-mit-ted to his hands Till
d. c. And in the new Je-ru-sa-lem Ap-
to de-fend his cause, } Je-sus my God, I
glo-ry of his cross; }
let my soul be lost.
he can well se-cure } Then will he own my
the de-ci-sive hour; }
point my soul a place.

know his name; His name is all my trust; ^{D. C.}
worthless name Be-fore his Father's face, ^{D. C.}
^{D. C.}

158. *Holy Fortitude.* C. M.

- 1 Am I a soldier of the cross?
A follower of the Lamb?
And shall I fear to own his cause,
Or blush to speak his name?
- 2 Must I be carried to the skies
On flowery beds of ease?
While others fought to win the prize,
And sail'd through bloody seas?
- 3 Are there no foes for me to face?
Must I not stem the flood?
Is this vile world a friend to grace,
To help me on to God?
- 4 Sure, I must fight, if I would reign;
Increase my courage, Lord;
I'll bear the toil, endure the pain,
Supported by thy word.
- 5 The saints, in all this glorious war,
Shall conquer, though they die;
They view the triumph from afar,
With faith's discerning eye. Watts.

**159. *The Christian Race.* C. M.**

- 1 Awake, my soul, stretch every nerve,
And press with vigor on;
A heav'nly race demands thy zeal,
And an immortal crown.
- 2 A cloud of witnesses around
Hold thee in full survey!
Forget the steps already trod,
And onward urge thy way.
- 3 'Tis God's all-animating voice
That calls thee from on high;
'Tis his own hand presents the prize
To thine aspiring eye.
- 4 Blest Savior, introduced by thee,
Have I my race begun;
And crown'd with vict'ry, at thy feet
I'll lay my honors down. Doddridge.

FRANKE. L. M. Double.

GERMAN.

A - wake, our souls! a - way our fears, Let
A - wake, and run the heav'nly race, And

D. C. But they for - get the mighty God, Who

ev' - ry trembling thought be gone; } True, 'tis a
put a cheer - ful cour - age on. }

feeds the strength of ev' - ry saint.

strait and thorny road, And mortal spirits tire and faint;

D. C.

D. C.

160. *The Christian Race.* L. M.

- 1 Awake, our souls! away our fears,
Let ev'ry trembling thought be gone;
Awake, and run the heav'nly race,
And put a cheerful courage on.
 - 2 True, 'tis a strait and thorny road,
And mortal spirits tire and faint;
But they forget the mighty God
Who feeds the strength of ev'ry saint.
 - 3 The mighty God, whose matchless pow'r
Is ever new, and ever young;
And firm endures, while endless years
Their everlasting circles run.
 - 4 From thee, the overflowing spring,
Our souls shall drink a full supply;
While such as trust their native strength,
Shall melt away, and droop, and die.
 - 5 Swift as an eagle cuts the air,
We'll mount aloft to thine abode;
On wings of love our souls shall fly,
Nor tire amidst the heav'nly road. Watts.
-

161. *The Christian Warfare.* L. M.

- 1 Stand up, my soul, shake off thy fears,
And gird the gospel armor on;
March to the gates of endless joy,
Where Jesus thy great Captain's gone.
- 2 Hell and thy sins resist thy course;
But hell and sin are vanquish'd foes:
Thy Jesus nail'd them to the cross,
And sung the triumph—when he rose.
- 3 Then let my soul march boldly on,
Press forward to the heav'nly gate;
There peace and joy eternal reign,
And glitt'ring robes for conquerors wait.
- 4 Then shall I wear a starry crown,
And triumph in almighty grace;
While all the armies of the skies
Join in my glorious Leader's praise. Watts.

WARWICK. C. M.

STANLEY.

Let world - ly minds the world pur - sue, It

The first system of the musical score for 'WARWICK. C. M.' consists of three staves. The top staff is a single treble clef with a key signature of two flats (Bb, Eb) and a 2/2 time signature. The middle and bottom staves are grouped by a brace on the left and represent a piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both sharing the same key signature and time signature. The lyrics 'Let world - ly minds the world pur - sue, It' are written below the top staff.

has no charms for me; Once I admired its

The second system of the musical score continues the melody and accompaniment. The lyrics 'has no charms for me; Once I admired its' are written below the top staff.

tri - fles too, But grace has set me free.

The third system of the musical score concludes the piece. The lyrics 'tri - fles too, But grace has set me free.' are written below the top staff.

162. *The World Banished.* C. M.

- 1 Let worldly minds the world pursue,
It has no charms for me;
Once I admired its trifles too,
But grace has set me free.
- 2 As by the light of opening day
The stars are all conceal'd;
So earthly pleasures fade away
When Jesus is reveal'd.
- 3 Creatures no more divide my choice;
I bid them all depart;
His name, and love, and gracious voice,
Have fix'd my roving heart.
- 4 Now, Lord, I would be thine alone,
And wholly live to thee;
But may I hope that thou wilt own
A worthless worm like me!
- 5 Yes, though of sinners I'm the worst,
I cannot doubt thy will;
For, if thou hadst not lov'd me first,
I had refused thee still. Newton.

~~~~~  
**163.** *Love.* C. M.

- 1 Happy the heart where graces reign,  
Where love inspires the breast;  
Love is the brightest of the train,  
And strengthens all the rest.
- 2 Knowledge, alas! 'tis all in vain,  
And all in vain our fear;  
Our stubborn sins will fight and reign,  
If love be absent there.
- 3 This is the grace that lives and sings  
When faith and hope shall cease;  
'Tis this shall strike our joyful strings  
In the sweet realms of bliss.
- 4 Before we quite forsake our clay,  
Or leave this dark abode,  
The wings of love bear us away  
To see our smiling God. Watts.

**LUTON. L. M.**

BURDER.

SECOND TREBLE.

I send the joys of earth away; Away, ye

FIRST TREBLE.

The image shows a musical score for a song. It consists of three staves. The top staff is a single melodic line in treble clef, 3/4 time, with a key signature of two flats (Bb and Eb). The melody is: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The middle staff is labeled 'FIRST TREBLE.' and contains a single melodic line in treble clef, 3/4 time, with a key signature of two flats. The melody is: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The bottom staff is in bass clef, 3/4 time, with a key signature of two flats. The melody is: G3 (quarter), A3 (quarter), Bb3 (quarter), C4 (quarter), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (half). The lyrics 'I send the joys of earth away; Away, ye' are written below the top staff.

FIRST TREBLE.

tempters of the mind, False as the smooth deceitful

sea, And empty as the whistling wind.



**164. Parting with earthly Joys. L. M**

- 1 I send the joys of earth away;  
     Away, ye tempters of the mind,  
     False as the smooth deceitful sea,  
     And empty as the whistling wind.
- 2 Your streams were floating me along  
     Down to the gulf of dark despair;  
     And while I listen'd to your song,  
     Your streams had e'en convey'd me there
- 3 Lord, I adore thy matchless grace,  
     That warn'd me of that dark abyss;  
     That drew me from those treach'rous seas,  
     And bade me seek superior bliss.
- 4 Now to the shining realms above  
     I stretch my hands and glance my eyes;  
     O for the pinions of a dove  
     To bear me to the upper skies!
- 5 There, from the bosom of my God,  
     Oceans of endless pleasure roll;  
     There would I fix my last abode,  
     And drown the sorrows of my soul.     Watts.

~~~~~  
165. Communion with God. L. M.

- 1 O that I could for ever dwell
 With Mary at my Savior's feet,
 And view the form I love so well,
 And all his tender words repeat!
- 2 The world shut out from all my soul,
 And heav'n brought in with all its bliss;
 O, is there aught from pole to pole,
 One moment to compare with this?
- 3 This is the hidden life I prize,
 A life of penitential love,
 When most my follies I despise,
 And raise the highest thoughts above.
- 4 Thus would I live, till nature fail,
 And all my former sins forsake;
 Then rise to God within the veil,
 And of eternal joys partake. Reed.

SHIRLAND. S. M.

STANLEY.

First system of the musical score. It consists of three staves: a vocal staff (treble clef) and two piano accompaniment staves (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 2/2. The lyrics 'Come, we that love the Lord, And let our' are written below the vocal staff.

Second system of the musical score. It continues with three staves. The lyrics 'joys be known; Join in a song of' are written below the vocal staff. The piano accompaniment features chords and moving lines in both hands.

Third system of the musical score. It continues with three staves. The lyrics 'sweet ac - cord, And thus surround the throne.' are written below the vocal staff. The system concludes with a double bar line.

166. *Heavenly Joy on Earth.* S. M.

- 1 Come, we that love the Lord,
And let our joys be known;
Join in a song of sweet accord,
And thus surround the throne.
 - 2 The sorrows of the mind
Be banish'd from the place;
Religion never was design'd
To make our pleasures less.
 - 3 Let those refuse to sing
That never knew our God;
But children of the heavenly King
May speak their joys abroad.
 - 4 The men of grace have found
Glory begun below;
Celestial fruits, on earthly ground,
From faith and hope may grow.
 - 5 The hill of Zion yields
A thousand sacred sweets,
Before we reach the heavenly fields
Or walk the golden streets.
 - 6 Then let our songs abound,
And every tear be dry;
We're marching thro' Emmanuel's ground
To fairer worlds on high. Watts.
-

167. *Bless the Lord, O my Soul.* S. M.

- 1 O bless the Lord, my soul;
Let all within me join,
And aid my tongue to bless his name,
Whose favors are divine.
- 2 O bless the Lord, my soul,
Nor let his mercies lie
Forgotten in unthankfulness,
And without praises die.
- 3 He crowns thy life with love,
When ransomed from the grave;
He that redeemed my soul from hell
Hath sovereign power to save. Watts.

BRIGHTON. C. M. SACRED LYRE.

My God, my Father, blissful name! O, may I

The first system of the musical score is in 2/2 time with a key signature of one sharp (F#). It consists of three staves: a vocal line (treble clef), a piano right-hand line (treble clef), and a piano left-hand line (bass clef). The vocal line begins with a whole note G4, followed by a half note A4, and then a half note B4. The piano accompaniment starts with a half note G3 in the left hand and a half note A3 in the right hand, moving in parallel motion.

call thee mine? May I with sweet as - surance claim A

The second system continues the melody. The vocal line has a half note C5, followed by a half note B4, and then a half note A4. The piano accompaniment continues with half notes G3 and A3 in the left hand, and half notes B3 and C4 in the right hand.

portion so di - vine? A portion so di - vine?

The third system concludes the piece. The vocal line features a half note G4, followed by a half note F#4, and then a half note E4. The piano accompaniment ends with a half note G3 in the left hand and a half note A3 in the right hand. The system concludes with a double bar line.

168. *Adoption.* C. M.

- 1 My God, my Father, blissful name!
O, may I call thee mine?
May I with sweet assurance claim
A portion so divine?
- 2 This only can my fears controul,
And bid my sorrows fly:
What harm can ever reach my soul
Beneath my Father's eye?
- 3 Whate'er thy Providence denies,
I cheerfully resign;
Lord, thou art good, and just, and wise,
I yield my will to thine.
- 4 Whate'er thy sacred will ordains,
Still give me strength to bear:
Let me but know my Father reigns,
I'll trust his tender care. Steele.

**169.** *Breathing after Heaven.* C. M.

- 1 Return, O God of Love, return,
Earth is a tiresome place;
How long shall we, thy children, mourn
Our absence from thy face?
- 2 Let heav'n succeed our painful years,
Let sin and sorrow cease;
And in proportion to our tears,
So make our joys increase.
- 3 Thy wonders to thy servants show,
Make thine own work complete;
Then shall our souls thy glory know,
And own thy love was great.
- 4 Then shall we shine before thy throne
In all thy beauty, Lord;
And the poor service we have done
Meet a divine reward. Watts.

RIPLEY. 8 & 7. Double. Arranged from a Gregorian Chant,
by L. MASON.

Je - sus, I my cross have ta - ken,
Na - ked, poor, des - pis'd, for - sa - ken,

D. C. Hu - man hopes have oft de - ceiv'd me;

All to leave and fol - low thee; } Let the world neg-
Thou from hence my All shalt be: }

Thou art faithful, thou art true.

D. C.

lect and leave me, They have left my Sav - ior too:

D. C.

D. C.

170. Taking up the Cross. 8 & 7

- 1 Jesus, I my cross have taken,
 All to leave and follow thee;
 Naked, poor, despis'd, forsaken,
 Thou from hence my All shalt be:
 Let the world neglect and leave me;
 They have left my Savior too:
 Human hopes have oft deceiv'd me;
 Thou art faithful, thou art true.
- 2 Perish, earthly fame and treasure,
 Come disaster, scorn, and pain;
 In thy service, pain is pleasure;
 With thy favor, loss is gain:
 Oh! 'tis not in grief to harm me,
 While thy bleeding love I see;
 Oh! 'tis not in joy to charm me,
 When that love is hid from me. *Gems.*

**171. Assurance. 8 & 7.**

- 1 Know, my soul, thy full salvation,
 Rise o'er sin, and fear, and care;
 Joy to find in every station
 Something still to do or bear:
 Think what Spirit dwells within thee;
 Think what Father's smiles are thine;
 Think what Jesus did to win thee:
 Child of heav'n! canst thou repine?
- 2 Haste thee on from grace to glory,
 Arm'd by faith and wing'd by prayer;
 Heav'n's eternal day's before thee,
 God's own hand shall guide thee there:
 Soon shall close thy earthly mission:
 Soon shall pass thy pilgrim days;
 Hope shall change to glad fruition;
 Faith to sight, and prayer to praise. *Gems*

OLIPHANT. 8, 7, & 4. Arranged from the
German by L. MASON.

Guide me, O thou great Je - hovah, Pilgrim

The first system of the musical score is in 2/2 time with a key signature of one sharp (F#). It features a vocal melody on a single staff and a piano accompaniment on two staves. The lyrics 'Guide me, O thou great Je - hovah, Pilgrim' are written below the vocal staff. The piano part consists of chords and moving lines in both the right and left hands.

through this barren land; I am weak, but thou art

The second system continues the musical score. The vocal melody and piano accompaniment are shown. The lyrics 'through this barren land; I am weak, but thou art' are written below the vocal staff. The piano part continues with harmonic support for the vocal line.

SOLI.
mighty, Hold me with thy pow'rful hand : Bread of heaven,

The third system begins with the word 'SOLI.' above the vocal staff. The lyrics 'mighty, Hold me with thy pow'rful hand : Bread of heaven,' are written below the vocal staff. The piano accompaniment continues, with the right hand showing some rests in the final measures of the system.

OLIPHANT.—CONTINUED.

TUTTI.

Bread of heaven, Feed me till I want no
more, Feed me till I want no more.

The musical score consists of two systems, each with three staves. The top staff is for the vocal line, and the bottom two staves are for the piano accompaniment. The music is in 4/4 time and features a simple melody with piano accompaniment.

172. *The Pilgrim's Guide.** 8, 7, 4.

(See verse 1, in the music.)

- 2 Open, Lord, the crystal fountain,
 Whence the healing streams do flow:
 Let the fiery, cloudy pillar
 Lead me all my journey through:
 Strong Deliverer,
 Be thou still my strength and shield.
- 3 When I tread the verge of Jordan,
 Bid my anxious fears subside:
 Death of death, and hell's Destruction,
 Land me safe on Canaan's side:
 Songs of praises
 I will ever give to thee. Robinson.

* See also MYTELENE and ZION, pp. 90, 252.

RETREAT. L. M.

H.

SLOW.

From eve - ry stormy wind that blows, From

The first system of the musical score for 'Retreat, L. M.' is marked 'SLOW.' and is in G major (one sharp) and 6/4 time. It consists of three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F#5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

eve - ry swell - ing tide of woes, There is a calm, a

The second system continues the melody. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and a half note F#5. The piano accompaniment continues with similar rhythmic patterns.

sure re - treat; 'Tis found be - neath the mer - cy seat.

The third system concludes the piece. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and a half note F#5. The piano accompaniment provides harmonic support throughout.

PRIVATE DEVOTION.**173. *The Mercy-Seat.* L. M.**

- 1 From every stormy wind that blows,
From every swelling tide of woes,
There is a calm, a sure retreat,
'Tis found beneath the mercy-seat.
- 2 There is a place where Jesus sheds
The oil of gladness on our heads ;
A place of all on earth most sweet,
It is the blood-bought mercy-seat.
- 3 There is a scene where spirits blend,
Where friend holds fellowship with friend :
Though sunder'd far, by faith they meet
Around one common mercy-seat.

174. *Private Devotion.* L. M.

- 1 Return, my roving heart, return,
And chase these shadowy forms no more,
Seek out some solitude to mourn,
And thy forsaken God implore.
- 2 O thou great God, whose piercing eye
Distinctly marks each deep recess,
In these sequester'd hours draw nigh,
And with thy presence fill the place.
- 3 Through all the windings of my heart,
My search let heavenly wisdom guide,
And still its radiant beams impart,
Till all be search'd and purified.
- 4 Then, with the visits of thy love,
Vouchsafe my inmost soul to cheer ;
Till every grace shall join to prove
That God has fixed his dwelling there.

Doddridge.

MONSON. C. M.

BROWN.

I love to steal a - while a - way From

every cumb'ring care, And spend the hours of setting

day In hum - ble, grate - ful pray'r.

175. Evening Twilight. C. M.

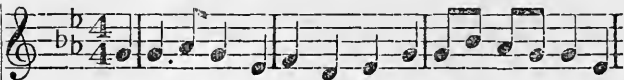
- 1 I love to steal awhile away
From every cumb'ring care,
And spend the hours of setting day
In humble, grateful pray'r.
- 2 I love in solitude to shed
The penitential tear;
And all His promises to plead,
Where none but God can hear.
- 3 I love to think on mercies past,
And future good implore,
And all my cares and sorrows cast
On him whom I adore.
- 4 I love, by faith, to take a view
Of brighter scenes in heaven;
The prospect doth my strength renew,
While here by tempests driven.
- 5 Thus, when life's toilsome day is o'er,
May its departing ray
Be calm as this impressive hour,
And lead to endless day. *Brown.*

**176. Rejoicing in God. C. M.**

- 1 O Lord! I would delight in thee,
And on thy care depend;
To thee in ev'ry trouble flee,
My best, my only Friend.
- 2 No good in creatures can be found,
But may be found in thee:
I must have all things, and abound,
While God is God to me.
- 3 He that has made my heav'n secure,
Will here all good provide:
While Christ is rich, can I be poor?
What can I want beside?
- 4 O Lord! I cast my care on thee,
I triumph and adore:
Henceforth my great concern shall be
To love and please thee more. *Dr. Ryland.*

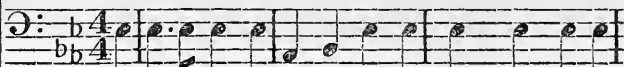
INTERCESSION. C. M. MOTHER'S MAG.

SECOND TREBLE. TENDERLY.

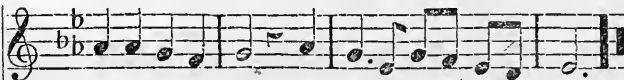
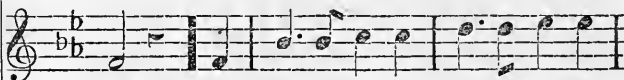


O that I knew the secret place Where I might find my

FIRST TREBLE.



God! I'd spread my wants be - fore his face, And



pour my woes abroad, And pour my woes a - broad.



177. *Communion with God.* C. M.

- 1 O that I knew the secret place
Where I might find my God!
I'd spread my wants before his face,
And pour my woes abroad.
- 2 I'd tell him how my sins arise,
What sorrows I sustain;
How grace decays, and comfort dies,
And leaves my heart in pain.
- 3 He knows what arguments I'd take
To wrestle with my God;
I'd plead for his own mercy's sake,
And for my Savior's blood. Watts' Ser.

**178.** *Devotion.* C. M.

- 1 While thee I seek, Protecting Power!
Be my vain wishes still'd;
And may this consecrated hour
With better hopes be fill'd.
- 2 Thy love the power of thought bestow'd,
To thee my thoughts would soar;
Thy mercy o'er my life has flow'd,
That mercy I adore.
- 3 In each event of life how clear
Thy ruling hand I see!
Each blessing to my soul most dear,
Because conferr'd by thee.
- 4 In every joy that crowns my days,
In every pain I bear,
My heart shall find delight in praise,
Or seek relief in prayer.
- 5 When gladness wings my favor'd hour,
Thy love my thoughts shall fill;
Resign'd, when storms of sorrow lower,
My soul shall meet thy will.
- 6 My lifted eye, without a tear,
The gathering storm shall see;
My steadfast heart shall know no fear;
That heart will rest on thee. Williams.

BALERMA. C. M.

BOST. ACAD. COL.
by permission.

1 O for a clos - er walk with God ; A calm and

2 Where is the bless - edness I knew When first I

The first system of the musical score for 'BALERMA. C. M.' consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The middle staff is a treble clef with a key signature of one flat and a time signature of 3/4. The bottom staff is a bass clef with a key signature of one flat and a time signature of 3/4. The music is written in a simple, hymn-like style with whole and half notes. The lyrics are printed below the staves, with the first line of the first verse starting with '1 O for a clos - er walk with God ; A calm and' and the second line starting with '2 Where is the bless - edness I knew When first I'.

heav'n - ly frame ; A light to shine - up -

saw the Lord ? Where is the soul - re -

The second system of the musical score continues the melody. It consists of three staves with the same key signature and time signature as the first system. The lyrics continue with 'heav'n - ly frame ; A light to shine - up -' on the first line and 'saw the Lord ? Where is the soul - re -' on the second line.

on the road That leads me to the Lamb !

fresh - ing view Of Je - sus and his word ?

The third system of the musical score concludes the piece. It consists of three staves with the same key signature and time signature. The lyrics continue with 'on the road That leads me to the Lamb !' on the first line and 'fresh - ing view Of Je - sus and his word ?' on the second line. The music ends with a final double bar line.

179. *Walking with God.* C. M.*

(See verses 1, 2, in the music.)

- 3 What peaceful hours I once enjoy'd!
 How sweet their memory still!
 But they have left an aching void
 The world can never fill.
- 4 Return, O holy Dove, return,
 Sweet messenger of rest;
 I hate the sins that made thee mourn
 And drove thee from my breast.
- 5 The dearest idol I have known,
 Whate'er that idol be,
 Help me to tear it from thy throne,
 And worship only thee.
- 6 So shall my walk be close with God,
 Calm and serene my frame;
 So purer light shall mark the road
 That leads me to the Lamb. Cowper.

**180. *Watchfulness and Prayer.* C. M.**

- 1 Alas! what hourly dangers rise!
 What snares beset my way!
 To heaven O let me lift my eyes
 And hourly watch and pray.
- 2 O gracious God, in whom I live,
 My feeble efforts aid;
 Help me to watch, and pray, and strive,
 Though trembling and afraid.
- 3 Increase my faith, increase my hope,
 When foes and fears prevail;
 And bear my fainting spirit up,
 Or soon my strength will fail.
- 4 O keep me in thy heavenly way,
 And bid the tempter flee:
 And let me never, never stray
 From happiness and thee. Steele.

* See also LAIGHT-STREET, page 5.

DEDHAM. C. M.

ENGLISH.

Sweet was the time when first I felt The Savior's

The first system of the musical score for 'Dedham'. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves in treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

pard'ning blood Ap - plied to cleanse my

The second system of the musical score. The vocal line continues with a half note E4, a quarter rest, a half note D4, and a half note C4. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal melody.

soul from guilt And bring me home to God.

The third and final system of the musical score. The vocal line concludes with a half note B3, a quarter note A3, and a half note G3. The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

181. *O that I were as in months past.* C. M.

- 1 Sweet was the time when first I felt
The Savior's pard'ning blood,
Applied to cleanse my soul from guilt
And bring me home to God.
- 2 Soon as the morn the light reveal'd,
His praises tun'd my tongue;
And when the evening shades prevail'd,
His love was all my song.
- 3 In prayer my soul drew near the Lord,
And saw his glory shine;
And when I read his holy word,
I call'd each promise mine.
- 4 But now, when evening shade prevails,
My soul in darkness mourns;
And when the morn the light reveals,
No light to me returns.
- 5 My prayers are now an empty noise;
For Jesus hides his face:
I read—the promise meets my eyes,
But will not reach my case.
- 6 Rise, Lord, now help me to prevail,
And make my soul thy care;
I know thy mercy cannot fail—
Let me that mercy share. Newton.

**182.** *Bearing the Cross.* C. M.

- 1 Didst thou, dear Jesus, suffer shame
And bear the cross for me?
And shall I fear to own thy name,
Or thy disciple be?
- 2 Forbid it, Lord, that I should dread
To suffer shame or loss;
Oh let me in thy footsteps tread,
And glory in thy cross.
- 3 Inspire my soul with life divine,
And holy courage bold;
Let knowledge, faith, and meekness shine,
Nor love nor zeal grow cold. Kirkham.

WOODSTOCK. C. M.

D. DUTTON, JUN.

Far from the world, O Lord, I flee, From

This system contains the first three staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The middle staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with quarter and eighth notes.

strife and tu - mult far, From scenes where Satan

This system contains the next three staves of the musical score. The notation continues from the first system, maintaining the same key signature and time signature. The lyrics are aligned with the vocal line in the top staff.

wa - ges still His most suc - cess - ful war,

This system contains the final three staves of the musical score. The notation concludes the piece with a final cadence. The lyrics are aligned with the vocal line in the top staff.

183. Secret Devotion. C. M.

- 1 Far from the world, O Lord, I flee,
From strife and tumult far,
From scenes where Satan wages still
His most successful war.
- 2 The calm retreat, the silent shade,
With prayer and praise agree ;
And seem by thy sweet bounty made
For those who follow thee.
- 3 There, if thy Spirit touch the soul
And grace her mean abode,
Oh ! with what peace, and joy, and love
She communes with her God !
- 4 There like the nightingale she pours
Her solitary lays ;
Nor asks a witness of her song,
Nor thirsts for human praise.
- 5 Author and guardian of my life,
Sweet Source of light divine !
And—all harmonious names in one—
My Savior—thou art mine. Cowper.

184. Refuge in God. C. M.

- 1 Dear Father, to thy mercy-seat
My soul for shelter flies :
'Tis here I find a safe retreat
When storms and tempests rise.
- 2 My cheerful hope can never die,
If thou, my God, art near ;
Thy grace can raise my comforts high,
And banish every fear.
- 3 My great Protector and my Lord,
Thy constant aid impart ;
Oh ! let thy kind, thy gracious word
Sustain my trembling heart.
- 4 Oh ! never let my soul remove
From this divine retreat ;
Still let me trust thy power and love,
And dwell beneath thy feet. Steele.

ALBERT. C. M. THEME BY CROFT.

TENDERLY.

Why is my heart so far from thee, My God, my

chief de - light? Why are my thoughts no more by

day With thee, no more by night? With thee no more by night?

185. *Backslidings and Returns.* C. M.

(See verse 1, in the music.)

- 2 Why should my foolish passions rove ?
 Where can such sweetness be,
 As I have tasted in thy love,
 As I have found in thee ?
- 3 When my forgetful soul renews
 The savor of thy grace,
 My heart presumes I cannot lose
 The relish all my days.
- 4 But ere one fleeting hour is past,
 The flatt'ring world employs
 Some sensual bait to seize my taste,
 And to pollute my joys.
- 5 Trifles of nature or of art,
 With fair deceitful charms,
 Intrude into my thoughtless heart,
 And thrust me from thy arms.
- 6 Then I repent, and vex my soul
 That I should leave thee so :
 Where will those wild affections roll
 That let a Savior go ? Watts.

~~~~~  
**186.** *The Lost Found.* C. M.

- 1 Oh how divine, how sweet the joy,  
 When but one sinner turns,  
 And, with a humble, broken heart,  
 His sins and errors mourns !
- 2 Pleas'd with the news, the saints below  
 In songs their tongues employ ;  
 Beyond the skies the tidings go,  
 And heav'n is fill'd with joy.
- 3 Well pleas'd the Father sees and hears  
 The conscious sinner's moan ;  
 Jesus receives him in his arms,  
 And claims him for his own.
- 4 Nor angels can their joys contain,  
 But kindle with new fire :  
 "The sinner lost, is found," they sing,  
 And strike the sounding lyre.      Needham.

NORWICH. 7<sup>th</sup>.

1 Come, my soul, thy suit prepare; Je - sus

2 Thou art com - ing to a King, Large pe -

The first system of the musical score for 'NORWICH. 7th.' consists of three staves. The top staff is a single treble clef with a key signature of one flat (Bb) and a time signature of 2/2. The middle and bottom staves are grouped by a brace on the left and represent a piano accompaniment, with the bottom staff having a bass clef and a key signature of one flat (Bb). The music is written in a simple, hymn-like style with whole and half notes.

loves to an - swer pray'r; He himself has bid thee

ti - tions with thee bring; For his grace and power are

The second system of the musical score continues the melody and accompaniment. It follows the same three-staff format as the first system, with a treble clef for the voice and a grand staff (treble and bass clefs) for the piano accompaniment. The lyrics are aligned with the notes.

pray, Therefore will not say thee, Nay.

such, None can ev - er ask too much.

The third system of the musical score concludes the piece. It maintains the three-staff structure. The final notes of the melody and accompaniment are shown, ending with a double bar line. The lyrics are aligned with the notes.



## FAMILY DEVOTION.

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### 187. *Preparation of the Heart.* 7's.

(See verses 1, 2, in the music.)

- 3 With my burden I begin—  
Lord, remove this load of sin!  
Let thy blood, for sinners spilt,  
Set my conscience free from guilt!
  - 4 Lord, I come to thee for rest;  
Take possession of my breast;  
There thy blood-bought right maintain,  
And, without a rival, reign.
  - 5 While I am a pilgrim here,  
Let thy love my spirit cheer;  
As my Guide, my Guard, my Friend,  
Lead me to my journey's end.
  - 6 Show me what I have to do;  
Every hour my strength renew;  
Let me live a life of faith,  
Let me die thy people's death. Newton.
- 

### 188. *Blessing Humbly Requested.* 7's.

- 1 Lord, we come before thee now,  
At thy feet we humbly bow;  
O do not our suit disdain!  
Shall we seek thee, Lord, in vain?
- 2 Lord, on thee our souls depend;  
In compassion, now descend;  
Fill our hearts with thy rich grace,  
Tune our lips to sing thy praise.
- 3 In thine own appointed way  
Now we seek thee, here we stay;  
Lord, we know not how to go  
Till a blessing thou bestow.
- 4 Send some message from thy word  
That may joy and peace afford;  
Let thy Spirit now impart  
Full salvation to each heart. Hammond

STEPHENS. C. M. JONES, OF NAVLAND.

1 Once more, my soul, the ris - ing day Sa-

2 Night un - to night his name re - peats, The  
lutes thy waking eyes; Once more, my voice, thy  
day re - news the sound, Wide as the heav'n, on

tribute pay To Him who rules the skies.  
which he sits To turn the seasons round.

189. *A Morning Song.* C. M.

(See verses 1, 2, in the music.)

- 3 'Tis he supports my mortal frame;  
 My tongue shall speak his praise;  
 My sins would rouse his wrath to flame,  
 And yet his wrath delays.
- 4 A thousand wretched souls are fled  
 Since the last setting sun;  
 And yet thou lengthenest out my thread,  
 And yet my moments run.
- 5 Great God, let all my hours be thine,  
 While I enjoy the light;  
 Then shall my sun in smiles decline,  
 And bring a pleasant night.

Watts

190. *An Evening Song.* C. M.

- 1 Dread Sov'reign, let my evening song  
 Like holy incense rise;  
 Assist the offerings of my tongue  
 To reach the lofty skies.
- 2 Through all the dangers of the day  
 Thy hand was still my guard;  
 And still to drive my wants away,  
 Thy mercy stood prepar'd.
- 3 Perpetual blessings from above  
 Encompass me around,  
 But O how few returns of love  
 Hath my Creator found!
- 4 What have I done for Him who died  
 To save my wretched soul?  
 How are my follies multiplied  
 Fast as my minutes roll!
- 5 Lord, with this guilty heart of mine  
 To thy dear cross I flee,  
 And to thy grace my soul resign,  
 To be renew'd by thee.
- 6 Sprinkled afresh with pardoning blood,  
 I lay me down to rest,  
 As in the embraces of my God,  
 Or on my Savior's breast.

Watts.

## TALLIS' HYMN. L. M.

SECOND TREBLE.

Glo - ry to thee, my God, this night, For

FIRST TREBLE.

This system of music is for the first system of the hymn. It consists of three staves: a top staff for the Second Treble, a middle staff for the First Treble, and a bottom staff for the Bass. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are 'Glo - ry to thee, my God, this night, For'.

all the blessings of the light; Keep me, O keep me,

This system of music is for the second system of the hymn. It consists of three staves: a top staff for the Second Treble, a middle staff for the First Treble, and a bottom staff for the Bass. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are 'all the blessings of the light; Keep me, O keep me,'.

King of kings, Beneath the shadow of thy wings.

This system of music is for the third system of the hymn. It consists of three staves: a top staff for the Second Treble, a middle staff for the First Treble, and a bottom staff for the Bass. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are 'King of kings, Beneath the shadow of thy wings.'.

**191.** *An Evening Hymn.* L. M.

- 1 Glory to thee, my God, this night,  
For all the blessings of the light;  
Keep me, O keep me, King of kings,  
Beneath the shadow of thy wings.
- 2 Forgive me, Lord, for thy dear Son,  
The ill that I this day have done;  
That with the world, myself and thee,  
I, ere I sleep, at peace may be.
- 3 Teach me to live, that I may dread  
The grave as little as my bed:  
Teach me to die, that so I may  
Rise, glorious, at the awful day.
- 4 O let my soul on thee repose,  
And may sweet sleep my eyelids close,  
Sleep that shall me more vig'rous make  
To serve my God, when I awake.
- 5 O when shall I, in endless day,  
For ever chase dark sleep away;  
And hymns divine with angels sing,  
Glory to thee, eternal King! Kena.

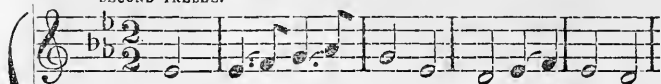
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**192.** *A Morning Hymn.* L. M.

- 1 Awake, my soul! and with the sun  
Thy daily course of duty run;  
Shake off dull sloth, and early rise  
To pay thy morning sacrifice.
- 2 Glory to thee, who safe hast kept,  
And hast refresh'd me while I slept;  
Grant, Lord, when I from death shall wake,  
I may of endless life partake.
- 3 Lord, I my vows to thee renew,  
Disperse my sins as morning dew;  
Guard my first springs of thought and will,  
And with thyself my spirit fill.
- 4 Direct, control, suggest, this day,  
All I design, or do, or say;  
That all my powers, with all their might,  
In thy sole glory may unite. Kena.

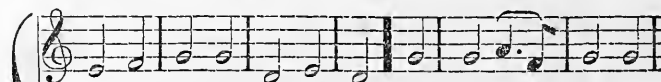
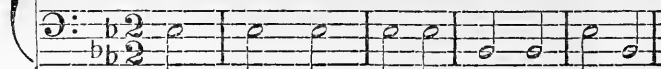
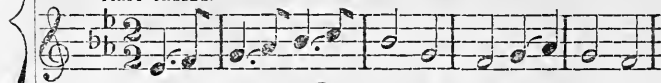
## ILLINOIS. L. M. WESTERN MELODY.

SECOND TREBLE.

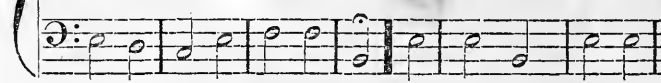
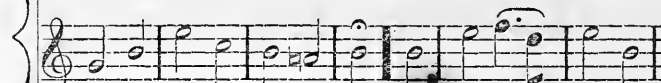


Lord, let my pray'r like incense rise, And

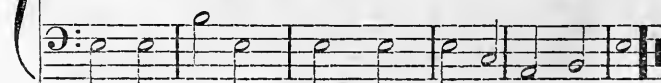
FIRST TREBLE.



when I lift my hands to thee, As in the ev'ning



sa - cri - fice, Look down from heav'n, well pleas'd, on me.



193. *Christian Watchfulness, &c.* L. M.

- 1 Lord, let my prayer like incense rise,  
And when I lift my hands to thee,  
As in the evening sacrifice,  
Look down from heav'n well pleas'd on me.
- 2 Set thou a watch to keep my tongue,  
Let not my heart to sin incline;  
Save me from men who practice wrong;  
Let me not share their mirth and wine.
- 3 But let the righteous, when I stray,  
Smite me in love; his strokes are kind;  
His mild reproofs like oil allay  
The wounds they make, and heal the mind.  
Montgomery.

~~~~~  
194. *A Morning Hymn.* L. M.

- 1 God of the morning, at whose voice
The cheerful sun makes haste to rise,
And like a giant doth rejoice
To run his journey through the skies:
- 2 From the fair chambers of the east
The circuit of his race begins;
And without weariness or rest,
Round the whole earth he flies and shines.
- 3 Oh, like the sun, may I fulfil
The appointed duties of the day;
With ready mind and active will
March on and keep my heavenly way.
- 4 But I shall rove and lose the race,
If God, my sun, should disappear,
And leave me in this world's wild maze
To follow every wandering star.
- 5 Give me thy counsel for my guide,
And then receive me to thy bliss;
All my desires and hopes beside,
Are faint and cold, compar'd with this. Watts.

HEBRON. L. M.

L. MASON.

Thus far the Lord hath led me on, Thus

far his pow'r prolongs my days; And ev' - ry eve - ning

shall make known Some fresh memorial of his grace.

195. *An Evening Song.* L. M.

- 1 Thus far the Lord hath led me on,
Thus far his pow'r prolongs my days,
And every evening shall make known
Some fresh memorial of his grace.
- 2 Much of my time has run to waste,
And I perhaps am near my home;
But he forgives my follies past,
He gives me strength for days to come.
- 3 I lay my body down to sleep;
Peace is the pillow for my head;
While well-appointed angels keep
Their watchful stations round my bed.
- 4 Faith in his name forbids my fear;
O may thy presence ne'er depart,
And in the morning make me hear
The love and kindness of thy heart.
- 5 Thus when the night of death shall come,
My flesh shall rest beneath the ground,
And wait thy voice to rouse my tomb,
With sweet salvation in the sound. *Watts.*

**196. *An Evening Hymn.* L. M.**

- 1 Great God, to thee my evening song
With humble gratitude I raise;
O let thy mercy tune my tongue,
And fill my heart with lively praise.
- 2 My days unclouded as they pass,
And every gently rolling hour,
Are monuments of wond'rous grace,
And witness to thy love and power.
- 3 And yet this thoughtless, wretched heart,
Too oft regardless of thy love,
Ungrateful, can from thee depart,
And fond of trifles, vainly rove.
- 4 Seal my forgiveness in the blood
Of Jesus; his dear name alone
I plead for pardon, gracious God,
And kind acceptance at thy throne. *Steele.*

HALLE. 7's. 6 Lines.

GERMAN.

TENDERLY.

In this calm im - pres - sive hour
God of mer - cy, God of pow'r,

Let my pray'r as - cend on high; } Hear me from thy
Hear me, when to thee I cry: }

lof - ty throne, For the sake of Christ thy Son.

197. *Morning.* 7's.

- 1 In this calm impressive hour
 Let my prayer ascend on high;
 God of mercy, God of pow'r,
 Hear me, when to thee I cry—
 Hear me from thy lofty throne,
 For the sake of Christ thy Son.
- 2 With this morning's early ray,
 While the shades of night depart,
 Let thy beams of light convey
 Joy and gladness to my heart:
 Now o'er all my steps preside,
 And for all my wants provide.
- 3 Oh what joy that word affords,
 "Thou shalt reign o'er all the earth;"
 King of kings and Lord of lords,
 Send thy gospel-heralds forth:
 Now begin thy boundless sway,
 Usher in the glorious day. S. Songs.

~~~~~  
198. *Evening.* 7's.

- 1 Now from labor and from care  
     Evening shades have set me free;  
 In the work of praise and prayer,  
     Lord, I would converse with thee:  
 O, behold me from above,  
 Fill me with a Savior's love.
- 2 Sin and sorrow, guilt and wo,  
     Wither all my earthly joys;  
 Naught can charm me here below  
     But my Savior's melting voice:  
 Lord, forgive; thy grace restore;  
 Make me thine for evermore.
- 3 For the blessings of this day,  
     For the mercies of this hour,  
 For the Gospel's cheering ray,  
     For the Spirit's quick'ning power;  
 Grateful notes to thee I raise,  
 O, accept my song of praise. S. Songs.

HEBER. C. M. KINGSLEY. By permission.

1 By cool Si-lo-am's sha-dy rill How

2 And such the child whose ear-ly feet The

sweet the li-ly grows; How sweet the breath be-

paths of peace have trod, Whose se-cret heart, with

neath the hill, Of Sha-ron's dew-y rose.

in-fluence sweet, Is up-ward drawn to God.

199. *Early Piety.* C. M.

(See verses 1, 2, in the music.)

- 3 By cool Siloam's shady rill  
 The lily must decay;  
 The rose that blooms beneath the hill  
 Must shortly fade away.
- 4 And soon, too soon, the wintry hour  
 Of man's maturer age  
 May shake the soul with sorrow's pow'r,  
 And stormy passion's rage.
- 5 O Thou, whose infancy was found  
 With heavenly rays to shine,  
 Whose years with changeless virtue crown'd,  
 Were all alike divine;
- 6 Dependent on thy bounteous breath,  
 We seek thy grace alone,  
 In childhood, manhood, and in death,  
 To keep us still thy own. Bishop Heber.

200. *An Evening Song.* C. M.

- 1 Lord, thou wilt hear me when I pray;  
 I am for ever thine;  
 I fear before thee all the day,  
 Nor would I dare to sin.
- 2 And while I rest my weary head,  
 From cares and business free,  
 'Tis sweet conversing on my bed  
 With my own heart and thee.
- 3 I pay this evening sacrifice;  
 And when my work is done,  
 Great God! my faith and hope relies  
 Upon thy grace alone.
- 4 Thus, with my thoughts compos'd to peace,  
 I'll give mine eyes to sleep:  
 Thy hand in safety keeps my days,  
 And will my slumbers keep. Watts.

## BOYLSTON. S. M.

L. MASON.

Our days are as the grass, Or  
But thy com - pas - sions, Lord, To

The first system of the song is written in 3/2 time. It consists of three staves. The top staff is a single melodic line. The middle and bottom staves are a piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The lyrics are: 'Our days are as the grass, Or But thy com - pas - sions, Lord, To'.

like the morn - ing flow'r, If one sharp blast sweep  
end - less years en - dure; And children's chil - dren

The second system continues the melody and accompaniment. The lyrics are: 'like the morn - ing flow'r, If one sharp blast sweep end - less years en - dure; And children's chil - dren'.

o'er the field, It withers in an hour:  
ev - er find Thy words of prom - ise sure.

The third system concludes the song. The lyrics are: 'o'er the field, It withers in an hour: ev - er find Thy words of prom - ise sure.'

**201. *On Going to Rest.* S. M.**

- 1 The day is past and gone,  
The evening shades appear;  
Oh, may we all remember well  
The night of death draws near.
- 2 We lay our garments by,  
Upon our beds to rest;  
So death will soon disrobe us all  
Of what is here possess'd.
- 3 Lord, keep us safe this night,  
Secure from all our fears;  
May angels guard us while we sleep,  
Till morning light appears.
- 4 And when we early rise,  
And view the unwearied sun,  
May we set out to win the prize,  
And after glory run.
- 5 And when our days are past,  
And we from time remove,  
O may we in thy bosom rest,  
The bosom of thy love.

**202. *Affliction Blessed.* S. M.**

- 1 How tender is thy hand,  
O thou beloved Lord!  
Afflictions come at thy command,  
And leave us at thy word.
- 2 How gentle was the rod  
That chasten'd us for sin!  
How soon we found a smiling God  
Where deep distress had been!
- 3 A Father's hand we felt,  
A Father's heart we knew;  
Mid tears of penitence we knelt,  
And found his word was true.
- 4 Now we will bless the Lord,  
And in his strength confide;  
For ever be his name ador'd,  
For there is none beside. Mother's H. Book.

## GRATITUDE. L. M.

BOST.

My God, how endless is thy love!  
Thy gifts are ev'ry ev'ning new;

The first system of the musical score for 'GRATITUDE. L. M.' It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The key signature is B-flat major (two flats) and the time signature is 3/4. The vocal line contains the lyrics 'My God, how endless is thy love! Thy gifts are ev'ry ev'ning new;'. The piano accompaniment features a steady bass line and a more active treble line with chords and moving lines.

And morn - ing mer - cies from a -

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are 'And morn - ing mer - cies from a -'. The musical notation follows the same structure as the first system.

bove Gent - ly dis - til like ear - ly dew.

The third system of the musical score, concluding the piece. The lyrics are 'bove Gent - ly dis - til like ear - ly dew.' The vocal line ends with a final note and a double bar line. The piano accompaniment also concludes with a final chord and a double bar line.



**203.** *Song for Morning or Evening.* L. M.

- 1 My God, how endless is thy love!  
Thy gifts are ev'ry evening new;  
And morning mercies from above  
Gently distil like early dew.
- 2 Thou spread'st the curtains of the night,  
Great Guardian of my sleeping hours;  
Thy sovereign word restores the light,  
And quickens all my drowsy powers.
- 3 I yield my powers to thy command;  
To thee I consecrate my days;  
Perpetual blessings from thy hand  
Demand perpetual songs of praise. Watts.

~~~~~

204. *Delight in Worship.* L. M.

- 1 Great God, indulge my humble claim,
Thou art my hope, my joy, my rest;
The glories that compose thy name
Stand all engaged to make me blest.
- 2 Thou great and good, thou just and wise,
Thou art my Father and my God;
And I am thine by sacred ties,
Thy son, thy servant, bought with blood.
- 3 With heart, and eyes, and lifted hands,
For thee I long, to thee I look;
As travellers in thirsty lands
Pant for the cooling water brook.
- 4 With early feet I love t' appear
Among thy saints, and seek thy face;
Oft have I seen thy glory there,
And felt the power of sovereign grace.
- 5 I'll lift my hands, I'll raise my voice,
While I have breath to pray or praise;
This work shall make my heart rejoice,
And spend the remnant of my days. Watts.

TILLOTSON. S. M. GUIL. FRANK.

My son, know thou the Lord, Thy father's God o -

The first system of the musical score is in 3/2 time with a key signature of one flat (B-flat). It features a vocal melody on a single staff and a piano accompaniment on two staves (treble and bass). The lyrics 'My son, know thou the Lord, Thy father's God o -' are written below the vocal staff.

bey ; Seek his pro - tect - ing care by night, His

The second system continues the melody and accompaniment. The lyrics 'bey ; Seek his pro - tect - ing care by night, His' are written below the vocal staff.

guardian hand by day, His guardian hand by day.

The third system concludes the piece. The lyrics 'guardian hand by day, His guardian hand by day.' are written below the vocal staff. The music ends with a double bar line.

205. *Early Piety.* S. M.

- 1 My son, know thou the Lord,
Thy father's God obey;
Seek his protecting care by night,
His guardian hand by day.
- 2 Call, while he may be found,
And seek him while he's near;
Serve him with all thy heart and mind,
And worship him with fear.
- 3 If thou wilt seek his face,
His ear will hear thy cry;
Then shalt thou find his mercy sure,
His grace for ever nigh.
- 4 But if thou leave thy God,
Nor choose the path to heav'n;
Then shalt thou perish in thy sins,
And never be forgiv'n. Village Hymns.

**206.** *Union and Peace.* S. M.

- 1 Blest are the sons of peace,
Whose hearts and hopes are one;
Whose kind designs to serve and please
Through all their actions run.
- 2 Blest is the pious house
Where zeal and friendship meet;
Their songs of praise, their mingled vows,
Make their communion sweet.
- 3 Thus, when on Aaron's head
They pour'd the rich perfume,
The oil through all his raiment spread,
And pleasure fill'd the room.
- 4 Thus, on the heav'nly hills,
The saints are blest above;
Where joy like morning dew distils,
And all the air is love. Watts.

PAYSON. S's. Single.

11.

Oh Je - sus, de - light of my soul, My

The first system of the musical score is in 3/4 time with a key signature of one flat (B-flat). It features a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of a right hand with a half note G3 and a left hand with a half note F2. The system concludes with a final half note G4 in the vocal line.

Savior, my Shepherd di - vine; I yield to thy

The second system continues the melody. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with a half note G3 in the right hand and a half note F2 in the left hand. The system ends with a double bar line.

bless - ed con - trol; My bo - dy and spi - rit are

The third system continues the melody. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with a half note G3 in the right hand and a half note F2 in the left hand. The system ends with a double bar line.

PAYSON.—CONTINUED.

thine, My bo - dy and spi - rit are thine.

The musical score consists of three staves. The top staff is a single melodic line in G major (one sharp) and 4/4 time. The middle and bottom staves are a piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. Both accompaniment staves have a key signature of one flat (F major or D minor) and a 4/4 time signature. The lyrics 'thine, My bo - dy and spi - rit are thine.' are written below the top staff, aligned with the first four measures of the melody.

207. *Self-Dedication of a Child.* 8's.

1 Oh Jesus, delight of my soul,
 My Savior, my Shepherd divine;
 I yield to thy blessed control;
 My body and spirit are thine:
 Thy love I can never deserve,
 That bids me be happy in thee;
 My God and my King I will serve,
 Whose favor is heaven to me.

2 How can I thy goodness repay,
 By nature so weak and defil'd?
 Myself I have given away;
 O call me thy own little child:
 And art thou my Father above?
 Will Jesus abide in my heart?
 O bind me so fast with thy love
 That I never from thee shall depart.

LORD'S PRAYER. 8's. Single. II.

Our Fa - ther, our Fa - ther in heav'n, Be

The first system of the musical score for 'Lord's Prayer'. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The time signature is 3/4. The vocal line begins with a quarter note 'Our', followed by a half note 'Fa - ther', a quarter note 'our', a half note 'Fa - ther', and a quarter note 'in heav'n, Be'. The piano accompaniment provides harmonic support with chords and moving lines.

hallow'd thy glo - ri - ous name ; To thee let the king -

The second system of the musical score. The vocal line continues with a quarter note 'hallow'd', a half note 'thy glo - ri - ous name ;', a quarter note 'To thee', and a half note 'let the king -'. The piano accompaniment continues with chords and moving lines, including a key signature change to one sharp (F#) in the middle of the system.

dom be giv'n, Thy will we ac - knowledge supreme.

The third system of the musical score. The vocal line continues with a quarter note 'dom be giv'n,', a half note 'Thy will we', and a quarter note 'ac - knowledge supreme.'. The piano accompaniment continues with chords and moving lines, ending with a final chord.

208. *The Lord's Prayer.* 8's.

- 1 Our Father, our Father in heav'n,
Be hallow'd thy glorious name;
To thee let the kingdom be giv'n,
Thy will we acknowledge supreme.
 - 2 We would by thy bounty be fed,
By infinite mercy forgiv'n,
Nor into temptation be led,
Nor into sad evils be driv'n.
 - 3 For thine is the kingdom, O Lord,
The pow'r and the glory are thine;
Be for ever and ever ador'd,
On earth as in heaven divine.
-

209. *Our God for ever and ever.* 8's.

- 1 This God is the God we adore,
Our faithful, unchangeable FRIEND;
Whose love is as large as his power,
And neither knows measure nor end.
 - 2 'Tis Jesus, the FIRST and the LAST,
Whose Spirit shall guide us safe home;
We'll praise him for all that is past,
And trust him for all that's to come. Hart.
-

210. *Heavenly Aspirations.* 8's.

- 1 In darkness and sorrow I mourn,
No comfort the world can afford;
I sigh for thy gracious return;
How long art thou absent, my Lord!
- 2 O Jesus, my Savior and God,
Now visit my desolate heart,
And make it thy Spirit's abode,
Life, comfort and peace to impart.

BRAZIL. S. M.

PORTUGUESE.

How sweet the melt - ing lay Which breaks up-

The first system of the musical score for 'Brazil. S. M. Portuguese.' It consists of three staves. The top staff is a single melodic line in treble clef, key of D major (one sharp), and 3/4 time. The bottom two staves are a piano accompaniment in treble and bass clefs, also in D major and 3/4 time. The lyrics 'How sweet the melt - ing lay Which breaks up-' are written below the top staff.

on the ear, When at the hour of

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics 'on the ear, When at the hour of' are written below the top staff.

ris - ing day Chris - tians u - nite in prayer.

The third system of the musical score, concluding the piece. The lyrics 'ris - ing day Chris - tians u - nite in prayer.' are written below the top staff.

SOCIAL WORSHIP.



211. *Morning Prayer-Meeting.* S. M.

- 1 How sweet the melting lay
Which breaks upon the ear
When at the hour of rising day
Christians unite in prayer.
- 2 The breezes waft their cries
Up to Jehovah's throne;
He listens to their heaving sighs,
And sends his blessings down.
- 3 So Jesus rose to pray
Before the morning light;
Or on the chilling mount did stay
And wrestle all the night.
- 4 Glory to God on high,
Who sends his blessings down
To rescue souls condemn'd to die,
And make his people one. S. Lyrica.



212. *Importunate Prayer.* S. M.

- 1 Jesus, who knows full well
The heart of every saint,
Invites us all our griefs to tell,
To pray, and never faint.
- 2 He bows his gracious ear—
We never plead in vain;
Then let us wait till he appear,
And pray, and pray again.
- 3 Though unbelief suggest,
"Why should we longer wait?"
He bids us never give him rest,
But knock at mercy's gate.
- 4 Then let us earnest cry,
And never faint in pray'r;
He sees, he hears, and from on high
Will make our cause his care. Newton.

HAVRE. L. M.

How sweet to leave the world a - while, And seek the

The first system of the musical score for 'HAVRE. L. M.' consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a piano accompaniment in treble and bass clefs, respectively. The key signature has three sharps (F#, C#, G#) and the time signature is 2/2. The lyrics 'How sweet to leave the world a - while, And seek the' are written below the top staff.

presence of our Lord! Dear Savior, on thy

The second system of the musical score continues the melody and accompaniment. The lyrics 'presence of our Lord! Dear Savior, on thy' are written below the top staff.

peo - ple smile, Accord - ing to thy faithful word.

The third system of the musical score concludes the piece. The lyrics 'peo - ple smile, Accord - ing to thy faithful word.' are written below the top staff.

213. *Pleasures of Social Worship.* L. M.

- 1 How sweet to leave the world awhile
And seek the presence of our Lord!
Dear Savior, on thy people smile,
According to thy faithful word.
- 2 From busy scenes we now retreat,
That we may here converse with thee:
O Lord, behold us at thy feet;
Let this the gate of heaven be.
- 3 "Chief of ten thousands," now appear,
That we, by faith, may view thy face:
Oh speak, that we thy voice may hear,
And let thy presence fill the place! Kelly.

214. *Love of Christ in the Heart.* L. M.

- 1 Come, dearest Lord, descend and dwell,
By faith and love, in every breast;
Then shall we know, and taste, and feel
The joys that cannot be expressed.
- 2 Come, fill our hearts with inward strength;
Make our enlarged souls possess,
And learn the height, and breadth, and length
Of thine unmeasurable grace.
- 3 Now to the God whose power can do
More than our thoughts or wishes know,
Be everlasting honors done
By all the church, through Christ his Son.
Watts.

215. *A Blessing Invoked.* L. M.

- 1 Indulgent God of love and power,
Be with us at this solemn hour!
Smile on our souls; our plans approve,
By which we seek to spread thy love.
- 2 Let each discordant thought be gone,
And love unite our hearts in one;
Let all we *have* and *are* combine
To forward objects so divine.

ST. THOMAS. S. M. A. WILLIAMS.

SECOND TREBLE.

How charming is the place Where

FIRST TREBLE.

my Re - deem - er, God, Un - veils the

beauties of his face And sheds his love a - broad!

216. *Pleasures of Social Worship.* S. M.

- 1 How charming is the place
Where my Redeemer, God,
Unveils the beauties of his face
And sheds his love abroad!
- 2 Here, on the mercy-seat,
With radiant glory crown'd,
Our joyful eyes behold him sit,
And smile on all around.
- 3 Give me, O Lord, a place
Within thy blest abode,
Among the children of thy grace,
The servants of my God. Stennett.

~~~~~  
**217.** *Daily Devotion.* S. M.

- 1 Let sinners take their course,  
And choose the road to death;  
But in the worship of my God  
I'll spend my daily breath.
- 2 My thoughts address his throne  
When morning brings the light;  
I seek his blessing every noon,  
And pay my vows at night.
- 3 Thou wilt regard my cries,  
O my eternal God!  
While sinners perish in surprise  
Beneath thine angry rod.
- 4 Because they dwell at ease,  
And no sad changes feel;  
They neither fear nor trust thy name,  
Nor learn to do thy will.
- 5 But I with all my cares  
Will lean upon the Lord;  
I'll cast my burdens on his arm  
And rest upon his word.
- 6 His arm shall well sustain  
The children of his love  
The ground on which their safety stands  
No earthly power can move. Watts.

## DARTMOUTH. S. M.

Be-hold, the morn-ing sun Be-gins his glo-

The first system of the musical score for 'Dartmouth. S. M.' consists of three staves. The top staff is a single treble clef with a key signature of one flat (B-flat) and a time signature of 2/2. The middle and bottom staves are joined by a brace on the left and represent a piano accompaniment, with the bottom staff in a bass clef. The lyrics 'Be-hold, the morn-ing sun Be-gins his glo-' are written below the top staff.

rious way: His beams through all the nations run, His

The second system of the musical score continues the melody and accompaniment. The lyrics 'rious way: His beams through all the nations run, His' are written below the top staff.

beams through all the nations run, And life and light convey.

The third system of the musical score concludes the piece. The lyrics 'beams through all the nations run, And life and light convey.' are written below the top staff.

**218.** *Excellence of the Gospel.* S. M.

- 1 Behold, the morning sun  
Begins his glorious way:  
His beams through all the nations run,  
And life and light convey.
- 2 But where the Gospel comes  
It spreads diviner light:  
It calls dead sinners from their tombs  
And gives the blind their sight.
- 3 I hear thy word with love,  
And I would fain obey:  
Send thy good Spirit from above,  
To guide me, lest I stray.
- 4 O, who can ever find  
The errors of his ways?  
Yet, with a bold presumptuous mind,  
I would not dare transgress.
- 5 Warn me of ev'ry sin;  
Forgive my secret faults;  
And cleanse this guilty soul of mine,  
Whose crimes exceed my thoughts.
- 6 While with my heart and tongue  
I spread thy praise abroad,  
Accept the worship and the song,  
My Savior and my God. Watts.

~~~~~  
219. *Worship.* S. M.

- 1 Come, sound his praise abroad,
And hymns of glory sing;
Jehovah is the sovereign God,
The universal King.
- 2 Come, worship at his throne,
Come, bow before the Lord;
We are his work, and not our own,
He form'd us by his word.
- 3 To-day attend his voice,
Nor dare provoke his rod;
Come, like the people of his choice,
And own your gracious God. Watts.

STAFFORD. H. M.

Upward I lift mine eyes; From God is all my

The first system of the musical score for 'STAFFORD. H. M.' consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 2/2. The lyrics 'Upward I lift mine eyes; From God is all my' are written below the top staff.

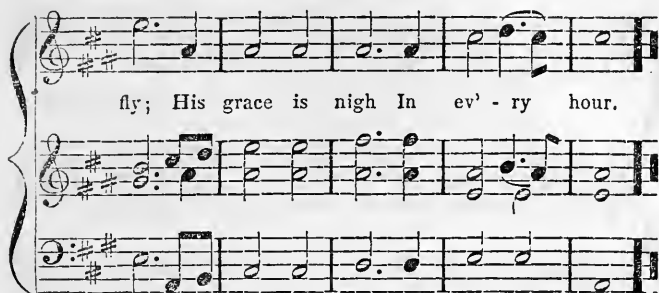
aid; The God that built the skies, And earth and na - ture

The second system of the musical score continues the melody and accompaniment. The lyrics 'aid; The God that built the skies, And earth and na - ture' are written below the top staff.

made: God is the tow'r To which I

The third system of the musical score concludes the phrase. The lyrics 'made: God is the tow'r To which I' are written below the top staff.

STAFFORD.—CONTINUED.

220. *God our Preserver.* H. M.

- 1 Upward I lift mine eyes;
 From God is all my aid;
 The God that built the skies,
 And earth and nature made:
 God is the tower To which I fly;
 His grace is nigh In every hour.
- 2 My feet shall never slide
 And fall in fatal snares,
 Since God, my guard and guide,
 Defends me from my fears.
 Those wakeful eyes, That never sleep,
 Shall Israel keep When dangers rise.
- 3 No burning heats by day,
 Nor blasts of evening air
 Shall take my health away,
 If God be with me there:
 Thou art my sun, And thou my shade,
 To guard my head By night or noon.
- 4 Hast thou not giv'n thy word
 To save my soul from death?
 And I can trust my Lord
 To keep my mortal breath:
 I'll go and come, Nor fear to die,
 Till from on high Thou call me home. Watts.

MEDFIELD. C. M.

WM. MATHER.

When I can read my ti - cle clear To

The first system of the musical score for 'Medfield. C. M.' by Wm. Mather. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves in treble and bass clefs. The key signature is one sharp (F#) and the time signature is 2/2. The vocal line begins with the lyrics 'When I can read my ti - cle clear To'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

mansions in the skies, I bid farewell to

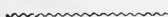
The second system of the musical score. The vocal line continues with the lyrics 'mansions in the skies, I bid farewell to'. The piano accompaniment continues with chords and moving lines in both hands, supporting the vocal melody.

ev' ry fear, And wipe my weeping eyes.

The third system of the musical score. The vocal line concludes with the lyrics 'ev' ry fear, And wipe my weeping eyes.' The piano accompaniment continues with chords and moving lines in both hands, supporting the vocal melody.

221. *Rest in Heaven.* C. M.

- 1 When I can read my title clear
To mansions in the skies,
I bid farewell to every fear,
And wipe my weeping eyes.
- 2 Should earth against my soul engage
And hellish darts be hurl'd,
Then I can smile at Satan's rage,
And face a frowning world.
- 3 Let cares, like a wild deluge, come,
And storms of sorrow fall;
May I but safely reach my home,
My God, my heaven, my all!
- 4 There shall I bathe my weary soul
In seas of heavenly rest,
And not a wave of trouble roll
Across my peaceful breast. Watts.

**222.** *Reliance on God.* C. M.

- 1 Through all the changing scenes of life,
In trouble and in joy,
The praises of my God shall still
My heart and tongue employ.
- 2 O magnify the Lord with me,
With me exalt his name;
When in distress to him I called,
He to my succor came.
- 3 O make but trial of his love—
Experience will decide
How blest are they, and only they,
Who in his truth confide.
- 4 Fear him, ye saints, and you will then
Have nothing else to fear;
Make you his service your delight,
He'll make your wants his care. Tate.

WARD. L. M.

BOST. ACAD. COLL.
By permission.

God is the re - fuge of his saints When storms of

The first system of the musical score is in G major (one flat) and 2/2 time. It consists of three staves: a vocal melody line, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The lyrics 'God is the re - fuge of his saints When storms of' are written below the vocal line.

sharp distress in - vade; Ere we can of - fer our com -

The second system continues the musical score with the same three-staff format. The lyrics 'sharp distress in - vade; Ere we can of - fer our com -' are written below the vocal line.

plaints, Be - hold him pre - sent with his aid.

The third system concludes the musical score with the same three-staff format. The lyrics 'plaints, Be - hold him pre - sent with his aid.' are written below the vocal line.

223. *Safety in God.* L. M.

- 1 God is the refuge of his saints
When storms of sharp distress invade;
Ere we can offer our complaints,
Behold him present with his aid.
- 2 Let mountains from their seats be hurl'd
Down to the deep and buried there;
Convulsions shake the solid world;
Our faith shall never yield to fear.
- 3 There is a stream whose gentle flow
Supplies the city of our God;
Life, love and joy still gliding through,
And wat'ring our divine abode.
- 4 That sacred stream, thy holy word,
Our grief allays, our fear controls;
Sweet peace thy promises afford,
And give new strength to fainting souls
- 5 Zion enjoys her monarch's love,
Secure against a threat'ning hour;
Nor can her firm foundations move,
Built on his truth and arm'd with pow'r

Watts.

224. *Holiness and Grace.* L. M.

- 1 So let our lips and lives express
The holy Gospel we profess;
So let our works and virtues shine,
To prove the doctrine all divine.
- 2 Thus shall we best proclaim abroad
The honors of our Savior God;
When his salvation reigns within,
And grace subdues the power of sin.
- 3 Our flesh and sense must be denied,
Passion and envy, lust and pride;
While justice, temperance, truth and love
Our inward piety approve.
- 4 Religion bears our spirits up
While we expect that blessed hope,
The bright appearance of the Lord,
And faith stands leaning on his word.

Watts.

STONEFIELD. L. M.

STANLEY.

1 Now to the Lord that makes us

2 'Twas he that cleans'd our foul - est

3 To Je - sus, our a - ton - ing

know, The won - ders of his dy - ing love,

sins, And wash'd us in his rich - est blood ;

Priest, To Je - sus, our e - ter - nal King,

Fia.

Be hum - ble hon - ors paid be -

'Tis he that makes us priests and

Be ev - er - last - ing power con -

STONEFIELD.—CONTINUED.

Cres.

low, And strains of no - bler praise a - bove.

kings, And brings us reb - els near to God.

fess'd, And ev' - ry tongue his glo - ry sing. Watts.

226. *Grace and Glory in Christ.* L. M.

- 1 Now to the Lord a noble song!
Awake, my soul, awake, my tongue;
Hosanna to the eternal name,
And all his boundless love proclaim.
- 2 See where it shines in Jesus' face,
The brightest image of his grace;
God, in the person of his Son,
Has all his mightiest works outdone.
- 3 The spacious earth and spreading flood
Proclaim the wise and powerful God;
And thy rich glories from afar
Sparkle in every rolling star.
- 4 But in his looks a glory stands,
The noblest labor of thine hands:
The pleasing lustre of his eyes
Outshines the wonders of the skies.
- 5 Grace! 'tis a sweet, a charming theme;
My thoughts rejoice at Jesus' name!
Ye angels, dwell upon the sound!
Ye heavens, reflect it to the ground!
- 6 O may I live to reach the place
Where he unveils his lovely face!
Where all his beauties you behold,
And sing his name to harps of gold! Watts.

CROWNINGSHIELD. C. M.

ENGLISH.

How sweet and awful is the place, With Christ within the

The first system of the musical score for 'Crowningshield'. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves in treble and bass clefs. The key signature is one sharp (F#) and the time signature is 3/2. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, and G5. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

doors; While e - ver - last - ing love displays The

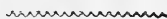
The second system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, and G5. The piano accompaniment continues with the same eighth-note pattern.

choicest of her stores! The choicest of her stores!

The third system of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, and G5. The piano accompaniment continues with the same eighth-note pattern.

227. *Christ at his Supper.* C. M.

- 1 How sweet and awful is the place,
With Christ within the doors;
While everlasting love displays
The choicest of her stores!
- 2 While all our hearts and all our songs
Join to admire the feast,
Each of us cry, with thankful tongues,
"Lord, why was I a guest?"
- 3 "Why was I made to hear thy voice
"And enter while there's room,
"When thousands make a wretched choice,
"And rather starve than come?"
- 4 'Twas the same love that spread the feast
That sweetly forc'd us in;
Else *we* had still refus'd to taste,
And perish'd in our sin.
- 5 Pity the nations, O our God,
Constrain the earth to come;
Send thy victorious word abroad
And bring the strangers home. Watts.

**228.** *Glorying in the Cross.* C. M.

- 1 Christ and his cross is all our theme;
The myst'ries that we speak
Are scandal in the Jews' esteem,
And folly to the Greek.
- 2 But souls, enlighten'd from above,
With joy receive the word;
They see what wisdom, pow'r and love,
Shine in their dying Lord.
- 3 The vital savor of his name
Restores their fainting breath;
But unbelief perverts the same
To guilt, despair, and death.
- 4 Till God diffuse his graces down,
Like show'rs of heav'nly rain,
In vain Apollos sows the ground,
And Paul may plant in vain. Watts.

GREENVILLE. 8, 7, 4.

Sav - ior, vis - it thy plan - ta - tion; Grant us,
 D. C. Lord, re - vive us, Lord re - vive us; All our

This system consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The middle staff is a treble clef with a key signature of one flat and a time signature of 2/4. The bottom staff is a bass clef with a key signature of one flat and a time signature of 2/4. The music is written in a simple, hymn-like style with eighth and quarter notes.

Lord, a gra - cious rain! All will come to
 help must come from thee.

This system consists of three staves. The top staff is a treble clef with a key signature of one flat and a time signature of 2/4. The middle staff is a treble clef with a key signature of one flat and a time signature of 2/4. The bottom staff is a bass clef with a key signature of one flat and a time signature of 2/4. The music continues with eighth and quarter notes, ending with a double bar line.

D. C.

des - o - la - tion, Un - less thou re - turn a - gain.

This system consists of three staves. The top staff is a treble clef with a key signature of one flat and a time signature of 2/4. The middle staff is a treble clef with a key signature of one flat and a time signature of 2/4. The bottom staff is a bass clef with a key signature of one flat and a time signature of 2/4. The music continues with eighth and quarter notes, ending with a double bar line.

D. C.

D. C.

229. *Prayer for a Revival.* 8, 7, 4.

- 1 Savior, visit thy plantation;
Grant us, Lord, a gracious rain!
All will come to desolation
Unless thou return again.
Lord, revive us;
All our help must come from thee.
- 2 Keep no longer at a distance;
Shine upon us from on high,
Lest, for want of thine assistance,
Every plant should droop and die.
Lord, revive us;
All our help must come from thee.
- 3 Let our mutual love be fervent,
Make us prevalent in pray'rs;
Let each one esteem'd thy servant,
Shun the world's bewitching snares.
Lord, revive us;
All our help must come from thee.
- 4 Break the tempter's fatal power;
Turn the stony heart to flesh;
And begin from this good hour
To revive thy work afresh.
Lord, revive us;
All our help must come from thee. *Newton*

**230.** *Hope Encouraged.* 8, 7, 4.

- 1 O my soul, what means this sadness?
Wherefore art thou thus cast down?
Let thy griefs be turned to gladness;
Bid thy restless fears be gone:
Look to Jesus,
And rejoice in his dear name.
- 2 Though distresses now attend thee,
And thou tread'st the thorny road;
His right hand shall still defend thee;
Soon he'll bring thee home to God!
Therefore praise him—
Praise the great Redeemer's name. *Fawcett.*

HANOVER. C. M.

ENGLISH.

Joy to the world, the Lord is come! Let

The first system of the musical score for 'Hanover. C. M.' consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom two staves are a piano accompaniment in treble and bass clefs, also with a key signature of one sharp and a 3/4 time signature. The lyrics 'Joy to the world, the Lord is come! Let' are written below the top staff.

earth re - ceive her King; Let ev' - ry

The second system of the musical score continues the melody and accompaniment. The lyrics 'earth re - ceive her King; Let ev' - ry' are written below the top staff.

heart pre - pare him room, And heav'n and nature sing.

The third system of the musical score concludes the piece. The lyrics 'heart pre - pare him room, And heav'n and nature sing.' are written below the top staff.

231. *Christ's Coming and Kingdom.* C. M.

- 1 Joy to the world, the Lord is come!
Let earth receive her King;
Let every heart prepare him room,
And heaven and nature sing.
- 2 Joy to the earth, the Savior reigns!
Let men their songs employ;
While fields and floods, rocks, hills and plains,
Repeat the sounding joy.
- 3 No more let sins and sorrows grow,
Nor thorns infest the ground:
He comes to make his blessings flow
Far as the curse is found.
- 4 He rules the world with truth and grace,
And makes the nations prove
The glories of his righteousness,
And wonders of his love. Watts.

~~~~~  
**232.** *Salvation.* C. M.

- 1 Salvation! O the joyful sound!  
'Tis pleasure to our ears;  
A sovereign balm for ev'ry wound,  
A cordial for our fears.
- 2 Buried in sorrow and in sin,  
At hell's dark door we lay;  
But we arise, by grace divine,  
To see a heav'nly day.
- 3 Salvation! let the echo fly  
The spacious earth around;  
While all the armies of the sky,  
Conspire to raise the sound. Watts.

~~~~~  
Doxology.

To Father, Son, and Holy Ghost,
The God whom we adore,
Be glory, as it was, is now,
And shall be evermore.

PHENICE. L. M.

MALAN.

TENDERLY.

Jesus, we bow be - fore thy throne, We lift our

eyes to seek thy face: To bleeding hearts thy love make

known, On con - trite souls be - stow thy grace.

SPREAD OF THE GOSPEL.

233. *Prayer for the Spread of the Gospel.* L. M.

- 1 Jesus, we bow before thy throne,
We lift our eyes to seek thy face:
To bleeding hearts thy love make known,
On contrite souls bestow thy grace.
- 2 See, spread beneath thy gracious eye,
A world o'erwhelm'd in guilt and tears;
Where deathless souls in ruin lie,
And no kind voice dispels their fears.
- 3 Lord, arm thy truth with pow'r divine,
Its conquests spread from shore to shore;
Till suns and stars forget to shine,
And earth and skies shall be no more.
- 4 O rise, ye ransom'd captives, rise,
Peal the loud anthem here below;
Let earth reflect it to the skies,
And heav'n with new-born rapture glow.

S. Lyrics.

234. *Concert of Prayer.* L. M.

- 1 Thy people, Lord, who trust thy word,
And wait the smilings of thy face,
Assemble round thy mercy-seat,
And plead the promise of thy grace.
- 2 We consecrate these hours to thee,
Thy sovereign mercy to entreat;
And feel some animating hope,
We shall divine acceptance meet.
- 3 Hast thou not promis'd to thy Son,
That his dominion shall extend
Till ev'ry tongue shall call him Lord,
And ev'ry knee before him bend?
- 4 Now let the happy time appear,
The time to favor Zion come;
Send forth thy heralds far and near,
To call thy banish'd people home.

Voke.

MISSIONARY HYMN. 7 & 6. Peculiar. L. MASON

From Greenland's i - cy mountains, From India's co - ral

The first system of the hymn consists of three staves. The top staff is a single treble clef in 2/2 time with a key signature of one flat (B-flat). The middle and bottom staves are grouped by a brace and are in bass clef, also in 2/2 time with a key signature of one flat. The lyrics are written below the top staff.

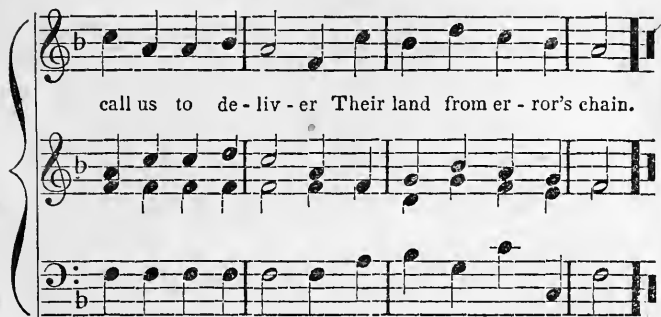
strand, Where Afric's sunny fountains Roll down their golden sand ;

The second system of the hymn consists of three staves. The top staff is a single treble clef in 2/2 time with a key signature of one flat. The middle and bottom staves are grouped by a brace and are in bass clef, also in 2/2 time with a key signature of one flat. The lyrics are written below the top staff.

From many an ancient river, From many a palmy plain, They

The third system of the hymn consists of three staves. The top staff is a single treble clef in 2/2 time with a key signature of one flat. The middle and bottom staves are grouped by a brace and are in bass clef, also in 2/2 time with a key signature of one flat. The lyrics are written below the top staff.

MISSIONARY HYMN.—CONTINUED.

**235. Missionary Hymn. 7 & 6**

(See verse 1, in the music.)

- 2 What though the spicy breezes
 Blow soft o'er Ceylon's isle;
 Though every prospect pleases,
 And only man is vile;
 In vain with lavish kindness
 The gifts of God are strown;
 The heathen, in his blindness,
 Bows down to wood and stone.
- 3 Shall we, whose souls are lighted
 With wisdom from on high,
 Shall we, to men benighted,
 The lamp of life deny?
 Salvation! O, salvation!
 The joyful sound proclaim,
 Till earth's remotest nation
 Has learn'd Messiah's name!
- 4 Waft, waft, ye winds, his story,
 And you, ye waters, roll,
 Till, like a sea of glory,
 It spreads from pole to pole;
 Till o'er our ransom'd nature
 The Lamb, for sinners slain,
 Redeemer, King, Creator,
 In bliss returns to reign.

Bishop Heber.

HERALD. S, 7, & 4.

S. D. POND.

SECOND TREBLE.



1 O'er the gloomy hills of darkness, Cheer'd by no ce-
 2 Kingdoms wide that sit in darkness, Grant them, Lord, the

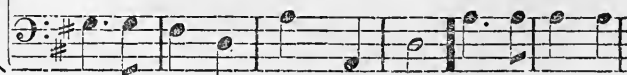
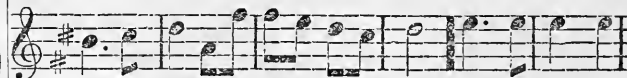
FIRST TREBLE.



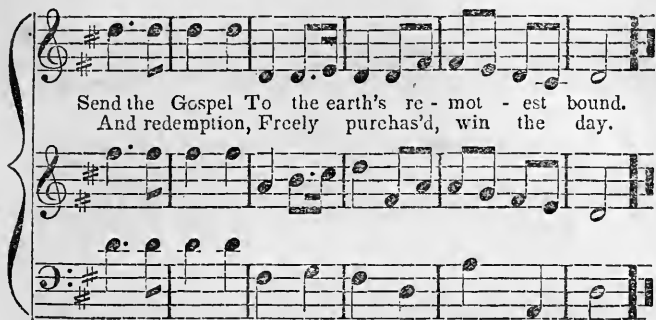
les - tial ray, Sun of Righ - teousness, a - rising,
 glo - ri - ous light; And from eastern coast to western,



Bring the bright, the glo - rious day! Send the Gospel,
 May the morn - ing chase the night; And redemption,



HERALD.—CONTINUED.

**236. Success of the Gospel.** 8, 7, 4.

(See verses 1, 2, in the music.)

- 3 Fly abroad, thou mighty Gospel;
 Win and conquer, never cease:
 May thy lasting, wide dominions
 Multiply and still increase:
 Sway thy sceptre,
 Savior, all the world around.

237. The Promised Spirit. 8, 7, 4.

- 1 Who but thou, Almighty Spirit,
 Can the heathen world reclaim?
 Men may preach, but till thou favor,
 Heathens will be still the same:
 Mighty Spirit!
 Witness to the Savior's name.
- 2 Thou hast promis'd by the prophets
 Glorious light in latter days:
 Come, and bless bewilder'd nations,
 Change our pray'rs and tears to praise;
 Promis'd Spirit!
 Round the world diffuse thy rays.
- 3 All our hopes, and pray'rs, and labors
 Must be vain without thine aid:
 But thou wilt not disappoint us—
 All is true that thou hast said:
 Faithful Spirit!
 O'er the world thy influence shed.

LITCHFIELD. C. M.

L. MASON.

1 Great God, the na - tions of the earth Are

2 But, Lord, thy great - er love has sent Thy

The first system of the musical score for 'Litchfield. C. M.' consists of three staves. The top staff is a single melodic line in G major (one flat) and 2/2 time. The middle and bottom staves are a piano accompaniment in the same key and time, with the bottom staff being a bass line. The lyrics are split between the two parts: '1 Great God, the na - tions of the earth Are' and '2 But, Lord, thy great - er love has sent Thy'.

by cre - a - tion thine; And in thy works, by

Gospel to mankind; Un - veil - ing what rich

The second system continues the melody and accompaniment. The lyrics are 'by cre - a - tion thine; And in thy works, by' and 'Gospel to mankind; Un - veil - ing what rich'.

all be - held, Thy ra - dant glo - ries shine.

stores of grace Are trea - sur'd in thy mind.

The third system concludes the piece. The lyrics are 'all be - held, Thy ra - dant glo - ries shine.' and 'stores of grace Are trea - sur'd in thy mind.'

238. *Spread of the Glad Tidings.* C. M.

(See verses 1, 2, in the music.)

- 3 Lord, when shall these glad tidings spread
The spacious earth around,
Till every tribe and every soul
Shall hear the joyful sound ?
- 4 O when shall Afric's sable sons
Enjoy the heavenly word ;
And vassals, long enslaved, become
The freemen of the Lord ?
- 5 When shall th' untutored heathen tribes,
A dark bewilder'd race,
Sit down at our Emmanuel's feet,
And learn and see his grace ?
- 6 Smile, Lord, on each divine attempt
To spread the Gospel's rays ;
And build, on sin's demolished throne,
The temples of thy praise. Gibbons.

~~~~~  
**239.** *Charity.* C. M.

- 1 Father of mercies, send thy grace,  
All-powerful from above,  
To form in our obedient souls  
The image of thy love.
- 2 O may our sympathizing breasts  
That generous pleasure know,  
Kindly to share in others' joy,  
And weep for others' wo.
- 3 When the most helpless sons of grief  
In low distress are laid,  
Soft be our hearts their pains to feel,  
And swift our hands to aid.
- 4 So Jesus look'd on dying men,  
When thron'd above the skies ;  
And 'midst the embraces of thy love  
He felt compassion rise.
- 5 On wings of love the Savior flew,  
To raise us from the ground ;  
And gave the richest of his blood  
A balm for every wound. Doddridge.

## OXFORD. S. M.

I love thy kingdom, Lord, The house of

The first system of the musical score for 'Oxford. S. M.' consists of three staves. The top staff is a single treble clef in 3/4 time, containing the melody. The middle and bottom staves are grouped by a brace and contain a piano accompaniment. The lyrics 'I love thy kingdom, Lord, The house of' are written below the top staff.

thine a - bode, The church our blest Re-

The second system of the musical score continues the melody and accompaniment. The lyrics 'thine a - bode, The church our blest Re-' are written below the top staff.

deemer. sav'd With his own precious blood.

The third system of the musical score concludes the piece. The lyrics 'deemer. sav'd With his own precious blood.' are written below the top staff.

**240.** *Love to the Church.* S. M.\*

- 1 I love thy kingdom, Lord,  
The house of thine abode,  
The church our blest Redeemer sav'd  
With his own precious blood.
- 2 If e'er, to bless thy sons,  
My voice or hands deny,  
These hands let useful skill forsake,  
'This voice in silence die.
- 3 If e'er my heart forget  
Her welfare or her wo,  
Let every joy this heart forsake,  
And every grief o'erflow.
- 4 For her my tears shall fall,  
For her my prayers ascend;  
To her my cares and toils be given,  
Till toils and cares shall end. Dwight.

---

**241.** *Diffusion of the Gospel.* S. M.

- 1 O Lord our God arise,  
The cause of truth maintain,  
And wide o'er all the peopled world,  
Extend her blessed reign.
- 2 Thou Prince of Life arise,  
Nor let thy glory cease;  
Far spread the conquest of thy grace,  
And bless the earth with peace.
- 3 Spirit of grace arise,  
Extend thy healing wing,  
And o'er a dark and ruin'd world  
Let light and order spring.
- 4 Let all on earth arise,  
To God the Savior sing;  
From shore to shore, from earth to heav'n,  
Let echoing anthems ring.

\* See also the tune WATCHMAN, page 11.

## ROTHWELL. L. M.

Arranged by  
L. MASON.

1 Ascend thy throne, Al-migh-ty King, And

2 Let mil-lions bow be-fore thy seat; Let

3 Oh, let the king-doms of the world Be-

spread thy glo-ries all a-broad; Let thy own arm sal-

hum-ble mourners seek thy face; Bring daring rebels

come the king-doms of the Lord; Let saints and angels

va-tion bring, And be thou known the gracious

to thy feet, Sub-du'd by thy vic-to-rious

praise thy name; Be thou through heaven and earth a-



## ROTHWELL.—CONTINUED.

God, And be thou known the gra-cious God.

grace, Subdu'd by thy vic-tor-ious grace.

dor'd, Be thou through heav'n and earth a-dor'd.

243. *Kingdom of Christ.* L. M.

- 1 Great God, whose universal sway  
The known and unknown worlds obey,  
Now give the kingdom to thy Son;  
Extend his pow'r, exalt his throne.
- 2 Thy sceptre well becomes his hands;  
All heav'n submits to his commands;  
His justice shall avenge the poor,  
And pride and rage prevail no more.
- 3 With pow'r he vindicates the just,  
And treads th' oppressor in the dust;  
His worship and his fear shall last  
Till hours, and years, and time be past.
- 4 As rain on meadows newly mown,  
So shall he send his influence down;  
His grace on fainting souls distils,  
Like heav'nly dew on thirsty hills.
- 5 The heathen lands, that lie beneath  
The shades of overspreading death,  
Revive at his first dawning light,  
And deserts blossom at the sight.
- 6 The saints shall flourish in his days,  
Drest in the robes of joy and praise;  
Peace, like a river, from his throne  
Shall flow to nations yet unknown. *Watts.*

LEYDEN. L. M.

COSTELLO.

SECOND TREBLE.

1 Sov'reign of worlds! dis - play thy pow'r; Be

FIRST TREBLE.

2 Set up thy throne where Sa - tan reigns; On

3 Speak! and the world shall hear thy voice; Speak!

this thy Zi - on's favor'd hour: Bid the bright

Af - ric's shore, on India's plains; On heathen

and the de - sert shall re - joice; Scat - ter the

morning star a - rise, And point the na - tions

wilds, on lands unknown, And take the na - tions

gloom of heathen night, And bid all na - tions

## LEYDEN.—CONTINUED.

to the skies, And point the nations to the skies.

for thy own, And take the nations for thy own.

hail the light, And bid all nations hail the light.

245. *Jesus shall Reign.* L. M.

- 1 Jesus shall reign where'er the sun  
Does his successive journies run;  
His kingdom stretch from shore to shore,  
Till moons shall wax and wane no more.
- 2 For him shall endless prayer be made,  
And praises throng to crown his head;  
His name, like sweet perfume, shall rise  
With every morning sacrifice.
- 3 People and realms, of every tongue,  
Dwell on his love with sweetest song;  
And infant voices shall proclaim  
Their early blessings on his name.
- 4 Blessings abound where'er he reigns;  
The pris'ner leaps to loose his chains;  
The weary find eternal rest,  
And all the sons of want are blest.
- 5 Where he displays his healing power,  
Death and the curse are known no more;  
In him the tribes of Adam boast  
More blessings than their father lost.
- 6 Let every creature rise and bring  
Peculiar honors to our King;  
Angels descend with songs again,  
And earth repeat the loud, Amen. *Watts.*

**WORTHING. S & 7. Single.** DOST. ACAD. COLL.  
By permission.

Glo - rious things of thee are spo - ken, Zi - on,

The first system of the musical score is in 2/2 time, key of B-flat major. It features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The lyrics 'Glo - rious things of thee are spo - ken, Zi - on,' are written below the vocal line. The piano part consists of chords and single notes in the left hand.

cit - y of our God! He whose word cannot be

The second system continues the musical score. The vocal melody and piano accompaniment are shown. The lyrics 'cit - y of our God! He whose word cannot be' are written below the vocal line. The piano part continues with chords and single notes.

bro - ken, Form'd thee for his own a - bode.

The third system concludes the musical score. The vocal melody and piano accompaniment are shown. The lyrics 'bro - ken, Form'd thee for his own a - bode.' are written below the vocal line. The piano part continues with chords and single notes.

**246.** *Zion's Strength and Security.* 8, 7

- 1 Glorious things of thee are spoken,  
Zion, city of our God!  
He whose word cannot be broken,  
Form'd thee for his own abode:  
On the Rock of ages founded,  
What can shake thy sure repose?  
With salvation's walls surrounded,  
Thou may'st smile at all thy foes.
- 2 See the streams of living waters  
Springing from eternal love,  
Well supply thy sons and daughters,  
And all fear of want remove:  
Who can faint while such a river  
Ever flows their thirst t' assuage?  
Grace which, like the Lord, the giver,  
Never fails from age to age.
- 3 Round each habitation hovering,  
See the cloud and fire appear,  
For a glory and a covering,  
Showing that the Lord is near.  
Thus deriving from their banner,  
Light by night and shade by day;  
Safe they feed upon the manna  
Which he gives them when they pray.

Newton.

~~~~~

247. *Zion Comforted.* 8, 7.

- 1 Zion, dreary and in anguish,
In the desert hast thou stray'd!
O, thou weary, cease to languish;
Jesus shall lift up thy head.
- 2 Still lamenting and bemoaning
Mid thy follies and thy woes!
Soon repenting and returning,
All thy solitude shall close.
- 3 Though benighted and forsaken,
Though afflicted and distress'd;
His almighty arm shall waken;
Zion's King shall give thee rest.

S. Songs.

NEWBURY. H. M. MICHAEL HAYDN.

O Zi - on, tune thy voice, And lift thy hands on

high; Tell all the earth thy joys, And shout salvation

nigh: Cheerful in God, A - rise and shine, While

NEWBURY.—CONTINUED.

248. *Blessings on Zion.* H. M.

- 1 O Zion, tune thy voice,
And lift thy hands on high;
Tell all the earth thy joys,
And shout salvation nigh:
Cheerful in God, Arise and shine,
While rays divine Stream all abroad.
- 2 He gilds thy mourning face
With beams that cannot fade,
His all-resplendent grace
He pours around thy head.
The nations round Thy form shall view,
With lustre new Divinely crown'd.
- 3 In honor to his name
Reflect that sacred light,
And loud that grace proclaim
Which makes thy darkness bright:
Pursue his praise Till sovereign love,
In worlds above, Thy glory raise.
- 4 There, on his holy hill,
A brighter sun shall rise,
And with his radiance fill
Those fairer, purer skies;
While round his throne Ten thousand stars,
In nobler spheres, His influence own.

Doddridge.

LEXINGTON. 7 & 6. Peculiar. MANHATTAN COLL.

When shall the voice of singing Flow joyfully along, When

The first system of the musical score is in 2/2 time. It features a vocal melody on a single treble staff and a piano accompaniment on grand staves (treble and bass). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and a half note G5. The piano accompaniment consists of a steady eighth-note pattern in the bass and a more complex melody in the treble.

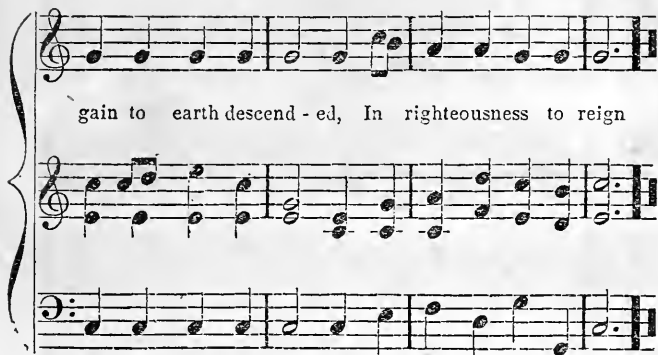
hill and valley ringing With one triumphant song, Pro-

The second system continues the melody. The vocal line has a half note G4, quarter notes A4, B4, C5, D5, E5, F5, G5, and a half note G5. The piano accompaniment continues with similar rhythmic patterns.

claim the contest end - ed, And Him, who once was slain, A-

The third system concludes the phrase. The vocal line has a half note G4, quarter notes A4, B4, C5, D5, E5, F5, G5, and a half note G5. The piano accompaniment continues with similar rhythmic patterns.

LEXINGTON.—CONTINUED.

249. *Reign of Christ on Earth.* 7, 6.

1 When shall the voice of singing
 Flow joyfully along,
 When hill and valley ringing
 With one triumphant song
 Proclaim the contest ended,
 And Him, who once was slain,
 Again to earth descended,
 In righteousness to reign?

2 Then from the lofty mountains
 The sacred shout shall fly,
 And shady vales and fountains
 Shall echo the reply;
 High tow'r and lowly dwelling
 Shall send the chorus round,
 All, hallelujah swelling,
 In one eternal sound.

Pratt's Col

"HAIL TO THE BRIGHTNESS." 11 & 10. L. MASON.

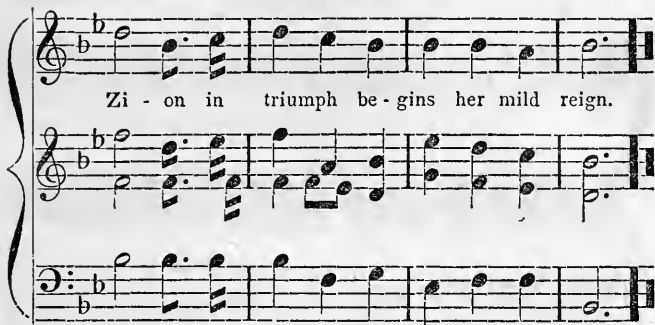
PRESTO.

First system of the musical score. It consists of three staves: a vocal line and two piano accompaniment staves. The key signature has one flat (B-flat) and the time signature is 3/4. The tempo is marked 'PRESTO.' The lyrics 'Hail to the brightness of Zion's glad morning!' are written below the vocal staff.

Second system of the musical score. It consists of three staves: a vocal line and two piano accompaniment staves. The key signature has one flat (B-flat) and the time signature is 3/4. The lyrics 'Joy to the lands that in darkness have lain;' are written below the vocal staff.

Third system of the musical score. It consists of three staves: a vocal line and two piano accompaniment staves. The key signature has one flat (B-flat) and the time signature is 3/4. The lyrics 'Hush'd be the accents of sorrow and mourning,' are written below the vocal staff.

"HAIL TO THE BRIGHTNESS."—CONTINUED.



250. Dawn of the Millennium. 11, 10.

- 1 Hail to the brightness of Zion's glad morning!
Joy to the lands that in darkness have lain;
Hush'd be the accents of sorrow and mourning,
Zion in triumph begins her mild reign.
- 2 Hail to the brightness of Zion's glad morning,
Long by the prophets of Israel foretold;
Hail to the millions from bondage returning,
Gentiles and Jews the blest vision behold.
- 3 Lo, in the desert rich flowers are springing,
Streams ever copious are gliding along;
Loud from the mountain-tops echoes are ringing,
Wastes rise in verdure and mingle in song.
- 4 See from all lands—from the isles of the ocean,
Praise to Jehovah ascending on high;
Fall'n are the engines of war and commotion,
Shouts of salvation are rending the sky.

S. Songs.

HOREB. 7 & 6. Peculiar. WOLFF,
of Switzerland.

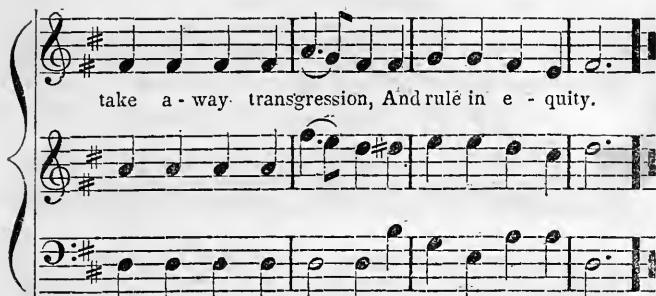
SECOND TREBLE. ALLEGRO.

First system of the musical score. It consists of three staves: a top staff for the Second Treble, a middle staff for the First Treble, and a bottom staff for the Bass. The key signature is one sharp (F#) and the time signature is 2/2. The tempo is marked 'ALLEGRO'. The lyrics 'Hail to the Lord's anointed, Great David's greater Son ; Hail,' are written below the first two staves.

Second system of the musical score. It consists of three staves: a top staff for the Second Treble, a middle staff for the First Treble, and a bottom staff for the Bass. The key signature is one sharp (F#) and the time signature is 2/2. The lyrics 'in the time appointed, His reign on earth begun ! He' are written below the first two staves.

Third system of the musical score. It consists of three staves: a top staff for the Second Treble, a middle staff for the First Treble, and a bottom staff for the Bass. The key signature is one sharp (F#) and the time signature is 2/2. The lyrics 'comes to break op - pression, To set the captive free ; To' are written below the first two staves.

MOREB.—CONTINUED.

251. *Christ's Reign upon Earth.* 7 & 6.

- 1 Hail to the Lord's anointed,
Great David's greater Son;
Hail, in the time appointed,
His reign on earth begun!
He comes to break oppression,
To set the captive free;
To take away transgression,
And rule in equity.
- 2 He comes with succor speedy
To those who suffer wrong;
To help the poor and needy,
And bid the weak be strong;
To give them songs for sighing,
Their darkness turn to light,
Whose souls, condemn'd and dying,
Were precious in his sight.
- 3 For him shall prayer unceasing
And daily vows ascend;
His kingdom still increasing,
A kingdom without end:
The tide of time shall never
His covenant remove;
His name shall stand for ever,
That name to us is LOVE. *Montgomery.*

ZION. S, 7, 4.

II.

1 On the mountain's top appearing, Lo! the sacred herald
Joyful news to Zion bearing, Zion long in hostile

stands, } Mourning captive, God him - self will loose thy
lands: }
prov'd? } Cease thy mourning; Zion still is well be-
mov'd? }

bands, Mourning captive, God himself will loose thy bands.
lov'd, Cease thy mourning, Zion still is well below'd.

252. Gospel Proclaimed. 8, 7, 4.

(See verses 1, 2, in the music.)

- 3 God, thy God, will soon restore thee;
 He himself appears thy friend;
 All thy foes shall flee before thee,
 Here their boasts and triumphs end:
 Great deliv'rance
 Zion's King will surely send.
- 4 Peace and joy shall now attend thee,
 All thy warfare now be past;
 God thy Savior will defend thee,
 Victory is thine at last:
 All thy conflicts
 End in everlasting rest. Kelly.

**253. Missionaries' Farewell.** 8, 7, 4.

- 1 Yes, my native land, I love thee;
 All thy scenes, I love them well;
 Friends, connections, happy country!
 Can I bid you all farewell?
 Can I leave you,
 Far in heathen lands to dwell?
- 2 Yes, I hasten from you gladly,
 From the scenes I loved so well
 Far away, ye billows, bear me;
 Lovely native land, farewell!
 Pleased I leave thee,
 Far in heathen lands to dwell.
- 3 In the desert let me labor,
 On the mountains let me tell
 How he died—the blessed Savior—
 To redeem a world from hell!
 Let me hasten
 Far in heathen lands to dwell.
- 4 Bear me on, thou restless ocean;
 Let the winds my canvass swell—
 Heaves my heart with warm emotion,
 While I go far hence to dwell.
 Glad I bid thee,
 Native land—*Farewell—Farewell.* S. F. Smith.

MOUNT ZION. S. M.

SECOND TREBLE. NOT TOO FAST.

How beauteous are their feet Who stand on Zion's

FIRST TREBLE.

The first system of the musical score for 'Mount Zion. S. M.' consists of three staves. The top staff is for the Second Treble, marked 'NOT TOO FAST'. It begins with a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody starts on a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, 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B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D3

254. *Heralds of the Gospel.* S. M.

- 1 How beauteous are their feet
Who stand on Zion's hill!
Who bring salvation on their tongues,
And words of peace reveal!
- 2 How charming is their voice!
How sweet the tidings are!
"Zion, behold thy Savior King;
"He reigns and triumphs here."
- 3 How happy are our ears,
That hear this joyful sound,
Which kings and prophets waited for,
And sought, but never found!
- 4 How blessed are our eyes,
That see this heavenly light;
Prophets and kings desired it long,
But died without the sight!
- 5 The watchmen join their voice,
And tuneful notes employ;
Jerusalem breaks forth in songs,
And deserts learn the joy.
- 6 The Lord makes bare his arm
Through all the earth abroad;
Let every nation now behold
Their Savior and their God. Watts.

**255.** *Praise from all Nations.* S. M.

- 1 Thy name, almighty Lord,
Shall sound through distant lands:
Great is thy grace and sure thy word;
Thy truth for ever stands.
- 2 Far be thine honor spread,
And long thy praise endure,
Till morning light and evening shade
Shall be exchanged no more. Watts.

MISSIONARY CHANT. L. M. ZEUNER.

Ye Christian heroes, go proclaim Salvation thro' Im-

manuel's name ; To barren climes the tid - ings

bear, And plant the rose of Sha - ron there.

256. *Departure of Missionaries.* L. M.

- 1 Ye christian heroes, go proclaim
Salvation through Immanuel's name;
To barren climes the tidings bear,
And plant the rose of Sharon there.
 - 2 He'll shield you with a wall of fire,
With flaming zeal your breasts inspire,
Bid raging winds their fury cease,
And hush the tempest into peace.
 - 3 And when our labors all are o'er,
Then we shall meet to part no more;
Meet with the blood-bought throng to fall
And crown our Jesus Lord of all. Pratt's Coll.
-

257. *Prayer for Zion's Increase.* L. M.

- 1 Arm of the Lord, awake, awake!
Put on thy strength—the nations shake!
And let the world, adoring, see
Triumphs of mercy wrought by thee.
- 2 Say to the heathen from thy throne,
"I am Jehovah—God alone!"
Thy voice their idols shall confound,
And cast their altars to the ground.
- 3 No more let human blood be spilt—
Vain sacrifice for human guilt!
But to each conscience be applied
The blood that flow'd from Jesus' side.
- 4 Let Zion's time of favor come;
O bring the tribes of Israel home;
And let our wondering eyes behold
Gentiles and Jews in Christ's one fold.
- 5 Almighty God, thy grace proclaim
In every land of every name;
Let adverse powers before thee fall,
And crown the Savior—LORD OF ALL.

Burder's Coll.

COLCHESTER. C. M.

Ear - ly, my God, with - out de - lay, I

The first system of the musical score for 'Colchester' consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics 'Ear - ly, my God, with - out de - lay, I' are written below the top staff.

haste to seek thy face; My thirs - ty spir - it

The second system of the musical score continues the melody and accompaniment. The lyrics 'haste to seek thy face; My thirs - ty spir - it' are written below the top staff.

faints a - way, With - out thy cheer - ing grace.

The third system of the musical score concludes the piece. The lyrics 'faints a - way, With - out thy cheer - ing grace.' are written below the top staff.

THE LORD'S DAY.
~~~~~**258.** *Lord's Day Morning.* C. M.

- 1 Early, my God, without delay,  
    I haste to seek thy face;  
My thirsty spirit faints away,  
    Without thy cheering grace.
  - 2 So pilgrims on the scorching sand,  
    Beneath a burning sky,  
Long for a cooling stream at hand,  
    And they must drink or die.
  - 3 I've seen thy glory and thy power  
    Through all thy temple shine;  
My God, repeat that heavenly hour,  
    That vision so divine!      Watts.
- 
- ~~~~~

**259.** *Lord's Day Morning.* C. M.

- 1 Lord, in the morning thou shalt hear  
    My voice ascending high;  
To thee will I direct my prayer,  
    To thee lift up mine eye.
- 2 Up to the hills where Christ is gone,  
    To plead for all his saints,  
Presenting at his Father's throne  
    Our songs and our complaints.
- 3 Thou art a God, before whose sight  
    The wicked shall not stand;  
Sinners shall ne'er be thy delight,  
    Nor dwell at thy right hand.
- 4 But to thy house will I resort,  
    To taste thy mercies there;  
I will frequent thy holy court,  
    And worship in thy fear.
- 5 O may thy Spirit guide my feet  
    In ways of righteousness!  
Make every path of duty straight,  
    And plain before my face.      Watts.

**"SAFELY THRO' ANOTHER WEEK." 7's. 6 lines.**

L. MASON.

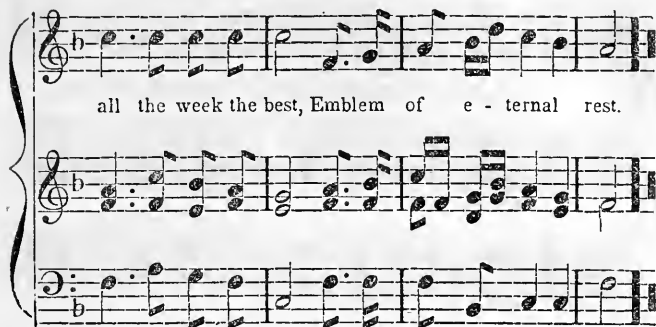
LARGHETTO.

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, key of B-flat, and 3/4 time. The bottom two staves are a piano accompaniment in treble and bass clefs, also in B-flat and 3/4 time. The lyrics "Safely through another week, God has brought us on our" are written below the top staff.

The second system of musical notation continues the melody and accompaniment from the first system. The lyrics "way ; Let us now a blessing seek, Waiting in his courts to-day :" are written below the top staff.

The third system of musical notation concludes the piece. The top staff features a melodic line with several rests, while the piano accompaniment continues. The lyrics "Day of all the week the best, Emblem of eternal rest, Day of" are written below the top staff.

"SAFELY THRO' ANOTHER WEEK."—CONTINUED.



260. *Sabbath Morning.* 7's.

- 1 Safely through another week,  
     God has brought us on our way;  
     Let us now a blessing seek,  
     Waiting in his courts to-day:  
     Day of all the week the best;  
     Emblem of eternal rest.
- 2 While we seek supplies of grace,  
     Through the dear Redeemer's name,  
     Show thy reconciled face;  
     Take away our sin and shame:  
     From our worldly cares set free,  
     May we rest this day in thee.
- 3 When we meet, thy name to praise,  
     Let us feel thy presence near:  
     May thy glory meet our eyes  
     While we in thy house appear;  
     There afford us, Lord, a taste  
     Of our everlasting feast.
- 4 May the Gospel's joyful sound  
     Conquer sinners, comfort saints;  
     Make the fruits of grace abound;  
     Bring relief from all complaints:  
     Thus let all our Sabbaths prove,  
     Till we join the church above. *Newton.*

## YORKVILLE. 7 &amp; 6. Peculiar.

H.

The ro - sy light is dawning Up-

on the mountain's brow: It is the Sabbath

morning; A - rise and pay thy vow: Lift



## YORKVILLE.—CONTINUED.

up thy voice to heaven In sacred praise and prayer, While

un - to thee is given The light of life to share.

261. *A Sabbath Morning.* 7 & 6.

(See verse 1, in the music.)

- 2 The landscape, lately shrouded  
 By evening's paler ray,  
 Smiles beauteous and unclouded  
 Before the eye of day:  
 So let our souls, benighted  
 Too long in folly's shade,  
 By thy kind smiles be lighted  
 To joys that never fade.
- 3 O see those waters, streaming  
 In crystal purity;  
 While earth, with verdure teeming,  
 Gives rapture to the eye:  
 Let rivers of salvation  
 In larger currents flow,  
 Till ev'ry tribe and nation  
 Their healing virtues know. *Mother's H. Book*

**"HOW CALM AND BEAUTIFUL." C. M. L. H.**

How calm and beautiful the morn That gilds the sa - cred

The first system of the musical score for 'How Calm and Beautiful'. It consists of three staves: a vocal melody in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature is one flat (B-flat) and the time signature is 6/4. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and continues with a series of quarter and eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The bass line provides a simple harmonic foundation with half and quarter notes.

tomb, Where once the Crucified was borne, And veil'd in midnight

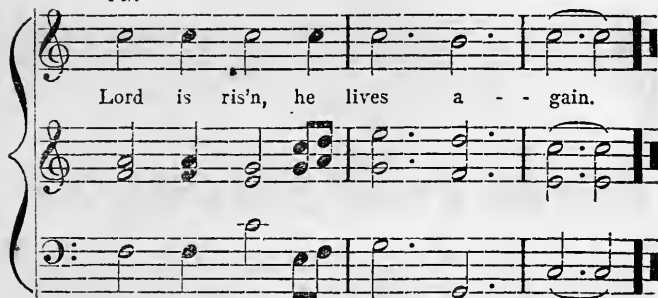
The second system of the musical score. It continues the vocal melody, piano accompaniment, and bass line from the first system. The vocal line has a half note rest followed by a half note G4, then continues with quarter notes A4, Bb4, and C5, and so on. The piano accompaniment and bass line maintain their respective patterns.

*Pia.*  
gloom! O weep no more, the Sav - ior slain; The

The third system of the musical score. It begins with the tempo marking *Pia.* (Piano). The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and continues with a series of quarter and eighth notes. The piano accompaniment and bass line continue their patterns.

**"HOW CALM AND BEAUTIFUL."—CONTINUED.**

*For.*



**262. *The Lord is Risen.* C. M. L.**

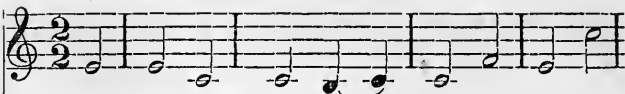
(See verse 1, in the music.)

- 2 Ye mourning saints, dry every tear  
 For your departed Lord,  
 "Behold the place—he is not there,"  
 The tomb is all unbarr'd:  
 The gates of death were clos'd in vain;  
 The Lord is ris'n—he lives again.
- 3 Now cheerful to the house of pray'r  
 Your early footsteps bend,  
 The Savior will himself be there,  
 Your Advocate and Friend:  
 Once by the law your hopes were slain,  
 But now in Christ ye live again.
- 4 How tranquil now the rising day!  
 'Tis Jesus still appears,  
 A risen Lord, to chase away  
 Your unbelieving fears:  
 O, weep no more your comforts slain,  
 The Lord is ris'n—he lives again.
- 5 And when the shades of evening fall  
 When life's last hour draws nigh,  
 If Jesus shines upon the soul,  
 How blissful then to die!  
 Since he has ris'n that once was slain,  
 Ye die in Christ to live again. S. Song.

## BETHEL. C. M.

ENGLISH THEME.

SECOND TREBLE.

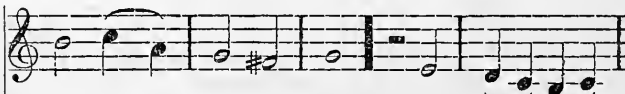
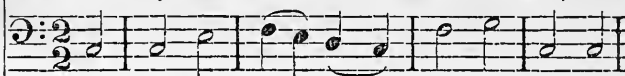


1 This is the day the Lord hath made, He

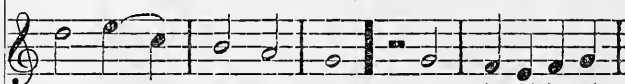
FIRST TREBLE.



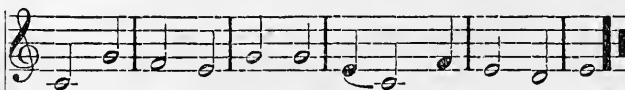
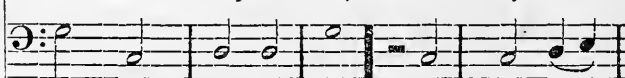
2 To - day he rose and left the dead, And



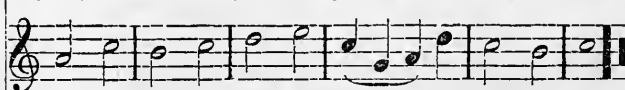
calls the hours his own; Let heav'n re-



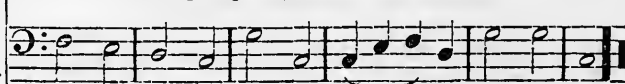
Sá - tan's empire fell; To - day the



joice, let earth be glad, And praise sur - round the throne.



saints his triumphs spread, And all his wonders tell.



**263. *Christ's Resurrection* C. M.**

(See verses 1, 2, in the music.)

- 3 Hosanna to the anointed King,  
 To David's holy Son!  
 Help us, O Lord; descend and bring  
 Salvation from thy throne.
- 4 Blest be the Lord, who comes to men  
 With messages of grace;  
 Who comes in God, his Father's name,  
 To save our sinful race.
- 5 Hosanna in the highest strains  
 The church on earth can raise;  
 The highest heavens in which he reigns  
 Shall give him nobler praise. Watts

**264. *Going to Church.* C. M.\***

- 1 How did my heart rejoice to hear  
 My friends devoutly say,  
 "In Zion let us all appear,  
 "And keep the solemn day!"
- 2 I love her gates, I love the road!  
 The church, adorn'd with grace,  
 Stands like a palace built for God,  
 To show his milder face.
- 3 Up to her courts, with joys unknown,  
 The holy tribes repair;  
 The Son of David holds his throne,  
 And sits in judgment there.
- 4 He hears our praises and complaints,  
 And, while his awful voice  
 Divides the sinners from the saints,  
 We tremble, and rejoice!
- 5 Peace be within this sacred place,  
 And joy a constant guest!  
 With holy gifts and heav'nly grace  
 Be her attendants blest.
- 6 My soul shall pray for Zion still,  
 While life or breath remains;  
 Here my best friends, my kindred dwell,  
 Here God my Savior reigns. Watts.

\* See also COLCHESTER, page 258.

STOWE. H. M. Arranged from an English tune,  
by L. MASON.

Lord of the worlds above, How pleasant and how fair The

The first system of the musical score for 'Stowe. H. M.' consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in treble and bass clefs. The key signature is two sharps (F# and C#), and the time signature is 2/2. The music begins with a whole note G4, followed by a half note A4, and continues with a series of eighth and quarter notes. The lyrics 'Lord of the worlds above, How pleasant and how fair The' are positioned below the first staff.

dwellings of thy love, Thine earthly temples are ! To thine a-

The second system of the musical score continues the melody and accompaniment. The lyrics 'dwellings of thy love, Thine earthly temples are ! To thine a-' are positioned below the first staff. The musical notation includes various note values and rests, with the piano accompaniment providing harmonic support.

bode My heart aspires, With warm desires, To see my God !

The third system of the musical score concludes the piece. The lyrics 'bode My heart aspires, With warm desires, To see my God !' are positioned below the first staff. The music ends with a final cadence, marked by a double bar line.

**265. Public Worship. H. M.**

(See verse 1, in the music.)

- 2 O happy souls, that pray  
Where God appoints to hear!  
O happy men, that pay  
Their constant service there!  
They praise thee still; And happy they  
That love the way To Zion's hill!
- 3 They go from strength to strength,  
Through this dark vale of tears,  
Till each arrives at length,  
Till each in heaven appears:  
O glorious seat, When God our King  
Shall thither bring Our willing feet!
- 4 To spend one sacred day  
Where God and saints abide,  
Affords diviner joy  
Than thousand days beside:  
Where God resorts, I love it more  
To keep the door, Than shine in courts.

Watts

**266. Sabbath Morning. H. M.**

- 1 Welcome, delightful morn,  
Thou day of sacred rest;  
I hail thy kind return—  
Lord, make these moments blest:  
From the low train of mortal toys  
I soar to reach immortal joys.
- 2 Now may the King descend,  
And fill his throne of grace:  
Thy sceptre, Lord, extend,  
While saints address thy face:  
Let sinners feel thy quickening word,  
And learn to know and fear the Lord.
- 3 Descend, celestial Dove,  
With all thy quickening powers;  
Disclose a Savior's love,  
And bless the sacred hours:  
Then shall my soul new life obtain,  
Nor Sabbaths be indulg'd in vain. Hayward.

## SWANWICK. C. M.

J. LUCAS.

1 Frequent the day of God returns To

2 Accept our faint at - tempts to love; Our

shed its quick'ning beams; And yet how

frailties, Lord, for - give; We would be

slow de - vo - tion burns; How lan - guid

like thy saints a - - bove, And praise thee



## SWANWICK.—CONTINUED.

are its flames! How lan - guid are its flames!

while we live, And praise thee while we live.

**267.** *Lord's Day Evening.* C. M.

(See verses 1, 2, in the music.)

- 3 Increase, O Lord, our faith and hope,  
And fit us to ascend  
Where the assembly ne'er breaks up,  
The Sabbath ne'er shall end:
- 4 Where we shall breathe in heavenly air,  
With heavenly lustre shine;  
Before the throne of God appear,  
And feast on love divine. Brown.

**268.** *God Present in his Churches.* C. M.

- 1 My soul, how lovely is the place  
To which thy God resorts!  
'Tis heav'n to see his smiling face,  
Though in his earthly courts.
- 2 To sit one day beneath thine eye  
And hear thy gracious voice,  
Exceeds a whole eternity  
Employ'd in carnal joys.
- 3 Lord, at thy threshold I would wait  
While Jesus is within,  
Rather than fill a throne of state,  
Or live in tents of sin.
- 4 Could I command the spacious land  
And the more boundless sea,  
For one blest hour at thy right hand  
I'd give them both away. Watts.

## ORFORD. L. M.

L. MASON.

## SECOND TREBLE.

How sweet the light of Sabbath eve, How soft the

FIRST TREBLE.

This system contains the first line of music. It features a grand staff with three staves. The top staff is labeled 'SECOND TREBLE' and the middle staff is labeled 'FIRST TREBLE'. The bottom staff is the bass line. The key signature has one flat (B-flat) and the time signature is 2/2. The music is written in a simple, hymn-like style with eighth and quarter notes.

sunbeams ling'ring there: For these blest hours the

This system contains the second line of music. It continues the melody and accompaniment from the first system. The lyrics 'sunbeams ling'ring there: For these blest hours the' are placed below the first two staves.

world I leave, Wafted on wings of praise and prayer.

This system contains the third line of music, concluding the phrase. The lyrics 'world I leave, Wafted on wings of praise and prayer.' are placed below the first two staves.

**269.** *The Sabbath Evening.* L. M.

- 1 How sweet the light of Sabbath eve,  
How soft the sunbeams ling'ring there;  
For these blest hours, the world I leave,  
Wafted on wings of praise and prayer.
- 2 The time how lovely and how still!  
Peace shines and smiles on all below;  
The plain, the stream, the wood, the hill,  
All fair with evening's setting glow.
- 3 Season of rest! the tranquil soul  
Feels the sweet calm, and melts to love;  
And while these sacred moments roll,  
Faith sees a smiling heav'n above.
- 4 Nor will our days of toil be long,  
Our pilgrimage will soon be trod;  
And we shall join the ceaseless song,  
The endless Sabbath of our God. Edmeston.

**270.** *The Divine Presence.* L. M.

- 1 Jesus, where'er thy people meet,  
There they behold thy mercy-seat;  
Where'er they seek thee, thou art found;  
And every place is hallow'd ground.
- 2 Dear Shepherd of thy chosen few,  
Thy former mercies here renew;  
Here to our waiting hearts proclaim  
The sweetness of thy saving name.
- 3 Here may we prove the pow'r of pray'r,  
To strengthen faith and banish care;  
To teach our faint desires to rise  
To things unseen, beyond the skies.
- 4 Lord, we are few, but thou art near;  
Nor short thine arm, nor deaf thine ear;  
O, rend the heav'ns this favor'd hour,  
Let thousands feel thy saving pow'r. Cowper

## REPOSE. L. M.

COSTELLO.

1 Thine earth - ly Sab - baths, Lord, we love; But there's a

2 No more fa - tigue, no more dis - tress, Nor sin, nor

3 No rude a - larms of ra - ging foes; No cares to

no - bler rest a - bove; To that our longing souls as -

death, shall reach the place; No groans shall mingle with the

break the long re - pose; No midnight shade, no clouded

*Piz.*

pire, With ar - dent love and strong de -

songs Which war - ble from im - mor - tal

sun, But sa - cred, high, e - ter - nal

## REPOSE.—CONTINUED.

For.

sire, With ar - dent love and strong desire.

tongues, Which war - ble from im - mor - tal tongues.

noon, But sa - cred, high, e - ter - nal noon.

271. *The Eternal Sabbath.* L. M.

(See verses 1, 2, 3, in the music.)

- 4 O long-expected day, begin!  
 Dawn on this world of wo and sin:  
 Fain would we leave this weary road,  
 To sleep in death, and rest in God. Doddridge.

272. *The Sabbath.* L. M.

- 1 Another six days' work is done,  
 Another Sabbath is begun;  
 Return, my soul, enjoy thy rest,  
 Improve the day thy God has bless'd.
- 2 Come, bless the Lord, whose love assigns  
 So sweet a rest to wearied minds;  
 Provides an antepast of heav'n,  
 And gives, this day, the food of seven.
- 3 O that our thoughts and thanks may rise  
 As grateful incense to the skies;  
 And draw from heav'n that sweet repose  
 Which none but he that feels it knows.
- 4 This heav'nly calm within the breast  
 Is the dear pledge of glorious rest,  
 Which for the church of God remains,  
 The end of cares, the end of pains.
- 5 In holy duties, let the day,  
 In holy pleasures pass away;  
 How sweet a Sabbath thus to spend,  
 In hope of one that ne'er shall end! Stennett.

## ANDELUSIA. L. M.

GERMAN.  
Arranged by H.

1 Great God, at - tend, while Zi - on sings The

2 Might I en - joy the meanest place With-

The first system of music for 'Andelusia' is in 3/4 time. It features a vocal melody on a treble staff and a piano accompaniment on grand staves (treble and bass). The lyrics are: '1 Great God, at - tend, while Zi - on sings The' and '2 Might I en - joy the meanest place With-'. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

joy that from thy presence springs; To spend one

in thy house, O God of grace; Not tents of

The second system continues the melody and accompaniment. The lyrics are: 'joy that from thy presence springs; To spend one' and 'in thy house, O God of grace; Not tents of'. The musical notation follows the same structure as the first system.

day with thee on earth, Exceeds a thousand days of mirth.

ease, nor thrones of pow'r, Should tempt my feet to leave the door.

The third system concludes the piece. The lyrics are: 'day with thee on earth, Exceeds a thousand days of mirth.' and 'ease, nor thrones of pow'r, Should tempt my feet to leave the door.' The musical notation follows the same structure as the previous systems.

**273. God and his Church. L. M.**

(See verses 1, 2, in the music.)

- 3 God is our Sun, he makes our day;  
God is our Shield, he guards our way  
From all th' assaults of hell and sin,  
From foes without and foes within.
- 4 All needful grace will God bestow,  
And crown that grace with glory too;  
He gives us all things, and withholds  
No real good from upright souls.
- 5 O God our King, whose sovereign sway  
The glorious host of heaven obey,  
And devils at thy presence flee,—  
Blest is the man who trusts in thee. WATTS.

**274. A Psalm for the Sabbath.\* L. M**

- 1 Sweet is the work, my God, my King,  
To praise thy name, give thanks and sing;  
To show thy love by morning light,  
And talk of all thy truth at night.
- 2 Sweet is the day of sacred rest;  
No mortal cares shall seize my breast;  
O may my heart in tune be found,  
Like David's harp of solemn sound!
- 3 My heart shall triumph in my Lord,  
And bless his works and bless his word;  
Thy works of grace how bright they shine!  
How deep thy counsels! how divine!
- 4 Fools never raise their thoughts so high;  
Like brutes they live, like brutes they die:  
Like grass they flourish, till thy breath  
Blast them in everlasting death.
- 5 But I shall share a glorious part,  
When grace hath well refined my heart,  
And fresh supplies of joy are shed,  
Like holy oil, to cheer my head.
- 6 Then shall I see, and hear, and know  
All I desired or wished below;  
And every power find sweet employ  
In that eternal world of joy. WATTS.

\* See also *HEBRON* and *ILLINOIS*, pp. 195, 193.

**LISBON. S. M.** See Mason's Sac. Harp.

Wel - come, sweet day of rest, That

The first system of the musical score for 'Lisbon. S. M.' consists of three staves. The top staff is a single melodic line in treble clef, key of B-flat major (one flat), and 3/2 time. The middle and bottom staves are a piano accompaniment in treble and bass clefs, respectively, also in B-flat major and 3/2 time. The lyrics 'Wel - come, sweet day of rest, That' are written below the top staff.

saw the Lord a - rise; Welcome to this re -

The second system of the musical score continues the melody and accompaniment. The lyrics 'saw the Lord a - rise; Welcome to this re -' are written below the top staff.

viv - ing breast, And these re - joic - ing eyes.

The third system of the musical score concludes the piece. The lyrics 'viv - ing breast, And these re - joic - ing eyes.' are written below the top staff.



**275.** *The Lord's Day.* S. M.

- 1 Welcome, sweet day of rest,  
That saw the Lord arise;  
Welcome to this reviving breast,  
And these rejoicing eyes!
- 2 The King himself comes near,  
And feasts his saints to-day;  
Here we may sit, and see him here,  
And love, and praise, and pray.
- 3 One day amidst the place  
Where my dear God has been,  
Is sweeter than ten thousand days  
Of pleasurable sin.
- 4 My willing soul would stay  
In such a frame as this,  
And sit and sing herself away  
To everlasting bliss.

Watts.

**276.** *The Worship of the Sabbath.* S. M.

- 1 Sweet is the work, O Lord,  
Thy glorious name to sing;  
To praise and pray—to hear thy word,  
And grateful off'rings bring.
- 2 Sweet, on this day of rest,  
To join, in heart and voice,  
With those who love and serve thee best,  
And in thy name rejoice.
- 3 To songs of praise and joy  
Be every Sabbath giv'n,  
That such may be our blest employ  
Eternally in heav'n.

Spirit of the Psalms.

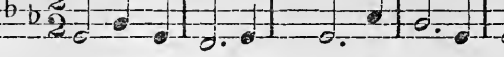
*Doxology.*

Ye angels round the throne,  
And saints who dwell below,  
Worship the Father, praise the Son,  
And bless the Spirit too.

BREWSTER, L. M.

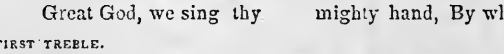
SECOND TREBLE.

SECOND TREBLE.

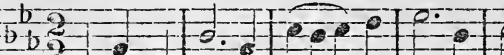


Great God, we sing thy mighty hand, By which sup-

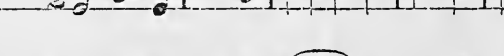
FIRST TREBLE.



SECOND BASS.



FIRST BASS.



FIRST TREBLE.

port - ed still we stand: The op'ning year thy

mer - cy shows; Let mercy crown it till it close.

# **TIMES AND SEASONS.**

## **277. *The Opening Year.* L. M.**

- 1 Great God, we sing thy mighty hand,  
By which supported still we stand:  
The opening year thy mercy shows;  
Let mercy crown it till it close.
- 2 By day, by night, at home, abroad,  
Still we are guarded by our God;  
By his incessant bounty fed,  
By his unerring counsel led.
- 3 With grateful hearts the past we own:  
The future, all to us unknown,  
We to thy guardian care commit,  
And peaceful leave before thy feet.
- 4 In scenes exalted, or depress'd,  
Be thou our joy, and thou our rest;  
Thy goodness all our hopes shall raise,  
Ador'd through all our changing days.
- 5 When death shall interrupt these songs,  
And seal in silence mortal tongues,  
Our helper, God, in whom we trust,  
In better worlds our souls shall boast. *Doddridge.*

## **278. *Sanctified Afflictions.* L. M.**

- 1 Father, I bless thy gentle hand;  
How kind was thy chastising rod,  
That forced my conscience to a stand,  
And brought my wand'ring soul to God!
- 2 Foolish and vain, I went astray  
Ere I had felt thy scourges, Lord;  
I left my guide, and lost my way;  
But now I love and keep thy word.
- 3 'Tis good for me to wear the yoke,  
For pride is apt to rise and swell;  
'Tis good to bear my Father's stroke,  
That I might learn his statutes well. *Watts.*

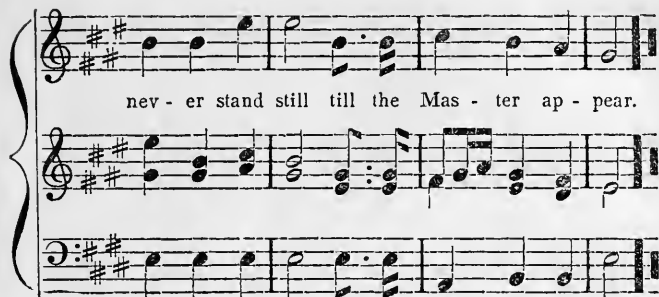
## GROTON. 5 &amp; 11.

First system of the musical score. It consists of three staves: a vocal line and two piano accompaniment staves. The key signature has two sharps (F# and C#), and the time signature is 3/4. The vocal line begins with the lyrics "Come, let us a - new Our journey pur-". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line lyrics are "sue, Roll round with the year, And nev - er stand". The piano accompaniment maintains the same rhythmic pattern.

Third system of the musical score. It concludes the vocal line and piano accompaniment. The vocal line lyrics are "still till the Mas - ter ap - pear; And". The piano accompaniment continues with the same accompaniment.

## GROTON.—CONTINUED.

279. *The New Year.* 5 & 11.

- 1 Come, let us anew'  
 Our journey pursue,  
 Roll round with the year,  
 And never stand still till the Master appear :  
 His adorable will  
 Let us gladly fulfil,  
 And our talents improve  
 By the patience of hope and the labor of love.
- 2 Our life is a dream ;  
 Our time, as a stream,  
 Glides swiftly away ;  
 And the fugitive moment refuses to stay :  
 The arrow is flown,  
 The moment is gone,  
 The millennial year  
 Rushes on to our view, and eternity 's here.
- 3 Oh, that each in the day  
 Of his coming may say,  
 "I have fought my way through,  
 "I have finish'd the work thou didst give me to do!"  
 O that each from his Lord  
 May receive the glad word,  
 "Well and faithfully done,  
 "Enter into my joy and sit down on my throne!"

Har. Sacra.

## NOTTINGHAM. C. M.

CLARKE.

To praise the e - ver - bounteous Lord, My

soul, wake all thy pow'rs: He calls, and at his

voice come forth The smil - ing harvest hours.

**280.** *Summer: a Harvest Hymn.* C. M.

(See verse 1, in the music.)

- 2 His covenant with the earth he keeps;  
My tongue, his goodness sing;  
Summer and winter know their time,  
His harvest crowns the spring.
- 3 Well pleased the toiling swains behold  
The waving yellow crop;  
With joy they bear the sheaves away,  
And sow again in hope.
- 4 Thus teach me, gracious God, to sow  
The seed of righteousness;  
Smile on my soul, and with thy beams  
The ripening harvest bless. Rippon.

**281.** *For Mariners.* C. M.

- 1 When o'er the mighty deep we rode,  
By winds and storms assail'd;  
We call'd upon the ocean's God,  
Whose mercy never fail'd.
- 2 The raging tempest heard thy voice,  
The winds obey'd thy will;  
The elements withheld their noise,  
And all the floods were still.
- 3 With joy we hail'd the distant shore,  
And safe the vessel moor'd:  
With grateful hearts, that happy hour,  
We prais'd the ocean's Lord.
- 4 Thus, while o'er floods and seas we roam,  
Thy goodness still we see;  
Though distant from our native home,  
We are not far from thee.
- 5 And when life's voyages are past,  
And we are call'd to die;  
Oh may we see thy face at last,  
In realms beyond the sky.
- 6 Then as we join th' ethereal bands  
Beyond the swelling wave,  
We'll praise thee with uplifted hands,  
And sing thy pow'r to save.

## WESLEY. 7's. Double. MANHATTAN COLL.

EXPRESSIVE.

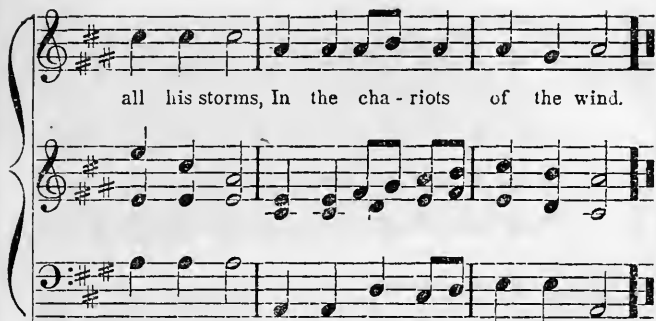
They that toil up - on the deep, And in vessels  
O'er the mighty waters sweep, With the billow

light and frail }  
and the gale, } Mark what wonders God performs,

When he speaks, and, unconfin'd, Rush to bat - tle



## WESLEY.—CONTINUED.

282. *God's Protection to Mariners. 7's.*

- 1 They that toil upon the deep,  
And in vessels light and frail  
O'er the mighty waters sweep,  
With the billow and the gale,  
Mark what wonders God performs,  
When he speaks, and, unconfin'd,  
Rush to battle all his storms,  
In the chariots of the wind.
- 2 Up to heav'n their bark is whirl'd,  
On the mountain of the wave,  
Downward suddenly 'tis hurl'd  
To th' abysses of the grave;  
Mid the tempest now they roll,  
As intoxicate with wine;  
Terrors paralyze their soul,  
Helm they quit and hope resign.
- 3 Then unto the Lord they cry:  
He inclines a gracious ear;  
Sends deliv'rance from on high,  
Rescues them from all their fear.  
O that men would praise the Lord  
For his goodness to their race,  
For the wonders of his word,  
And the riches of his grace. *Montgomery*

## DOWNS. C. M.

L. MASON.

1 Our souls, by love to - geth - er knit, Ce-

2 Our hearts have of - ten burn'd within, And

3 The lit - tle cloud in - creas - es still, The

ment - ed, mix'd in one: One hope, one heart, one

glow'd with sa - cred fire, While Je - sus spoke, and

heavens are big with rain; We haste to catch the

mind, one voice: 'Tis heaven, on earth be - gun.

fed, and bless'd, And fill'd th' enlarg'd de - sire.

teem - ing shower, And all its mois - ture drain.

**283. Fellowship. C. M.**

(See verses 1, 2, 3, in the music.)

- 4 A rill, a stream, a torrent flows!  
 Lord, pour a mighty flood;  
 Oh! sweep the nations, shake the earth,  
 Till all proclaim thee God.
- 5 And when thou mak'st thy jewels up,  
 And set'st thy starry crown;  
 When all thy sparkling gems shall shine,  
 Proclaim'd by thee thine own;
- 6 May we, a little band of love,  
 We sinners, sav'd by grace,  
 From glory unto glory chang'd,  
 Behold thee face to face. Miller.

**284. God's Protection to Mariners. C. M.**

- 1 How are thy servants bless'd, O Lord!  
 How sure is their defence!  
 Eternal wisdom is their guide,  
 Their help, Omnipotence.
- 2 In foreign realms and lands remote,  
 Supported by thy care,  
 Through burning climes they pass unhurt,  
 And breathe in tainted air.  
 When by the dreadful tempest borne  
 High on the broken wave,  
 They know thou art not slow to hear,  
 Nor impotent to save.
- 4 The storm is laid; the winds retire,  
 Obedient to thy will;  
 The sea, that roars at thy command,  
 At thy command is still.
- 5 In midst of danger, fear, and death,  
 Thy goodness we'll adore;  
 We'll praise thee for thy mercies past,  
 And humbly hope for more.
- 6 Our life, while thou preserv'st that life,  
 Thy sacrifice shall be;  
 And death, when death shall be our lot,  
 Shall join our souls to thee. Addison.

## HILLSWORTH. L. M.

LINLEY.

1 Kin - dred in Christ, for his dear sake, A

2 May he, by whose kind care we meet, Send

hear - ty welcome here re - ceive: May

his good Spi - Rit from a - bove, Make

we to - ge - ther now par - take The

our com - mu - ni - ca - tions sweet, And

## HILLSWORTH.—CONTINUED.

joys that he a - - lone can give.

cause our hearts to burn with love.

285. *Meeting of Christian Friends.* L. M

(See verses 1, 2, in the music.)

- 3 Forgotten be each earthly theme,  
 When christians see each other thus;  
 We only wish to speak of HIM  
 Who lived, and died, and reigns, for us.
- 4 We'll talk of all he did and said,  
 And suffer'd for us here below;  
 The path he mark'd for us to tread,  
 And what he's doing for us now.
- 5 Thus, as the moments pass away,  
 We'll love, and wonder, and adore—  
 And hasten on the glorious day  
 When we shall meet, to part no more. *Newton.*

286. *Parting.* L. M.

- 1 Come, christian brethren! ere we part,  
 Join every voice and every heart;  
 One solemn hymn to God we raise,  
 One final song of grateful praise.
- 2 Christians, we here may meet no more;  
 But there is yet a happier shore;  
 And there, releas'd from toil and pain,  
 Dear brethren, we shall meet again. *H. K. White.*

**GOLDEN HILL. S. M. WESTERN MELODY**

BOST. ACAD. COLL. By permis.on.

Blest be the tie that binds Our hearts in

The first system of the musical score for 'Golden Hill'. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The vocal line begins with the lyrics 'Blest be the tie that binds Our hearts in'. The piano accompaniment provides a harmonic foundation with chords and moving lines.

Chris-tian love; The fel-low-ship of kin-dred

The second system of the musical score. The vocal line continues with the lyrics 'Chris-tian love; The fel-low-ship of kin-dred'. The piano accompaniment continues with harmonic support, featuring chords and melodic fragments.

minds Is like to that a-bove.

The third system of the musical score. The vocal line concludes with the lyrics 'minds Is like to that a-bove.'. The piano accompaniment provides the final harmonic support for this system.

287. *At Parting.* S. M.

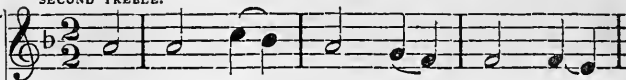
- 1 Blest be the tie that binds  
Our hearts in Christian love;  
The fellowship of kindred minds  
Is like to that above.
- 2 Before our Father's throne  
We pour our ardent prayers;  
Our fears, our hopes, our aims are one,  
Our comforts and our cares.
- 3 We share our mutual woes,  
Our mutual burdens bear;  
And often for each other flows  
The sympathizing tear.
- 4 When we asunder part,  
It gives us inward pain;  
But we shall still be join'd in heart,  
And hope to meet again.
- 5 This glorious hope revives  
Our courage by the way;  
While each in expectation lives,  
And longs to see the day.
- 6 From sorrow, toil, and pain,  
And sin, we shall be free;  
And perfect love and friendship reign  
Through all eternity. Fawcett.

288. *Mercy to the Faithful.* S. M.

- 1 To God, in whom I trust,  
I lift my heart and voice;  
O! let me not be put to shame,  
Nor let my foes rejoice.
- 2 Thy mercies and thy love,  
O Lord, recall to mind;  
And graciously continue still,  
As thou wert, ever kind.
- 3 His mercy and his truth  
The righteous Lord displays;  
In bringing wand'ring sinners home,  
And teaching them his ways. Tate & Brady

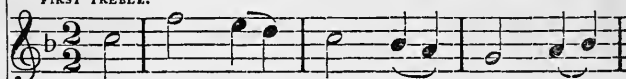
## HARLOW. C. M. MANHATTAN COLL.

SECOND TREBLE.

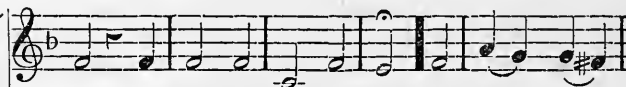
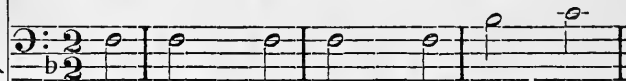


1 O thou, who driest the mourn - er's

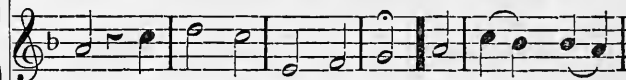
FIRST TREBLE.



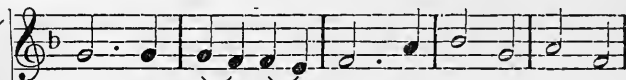
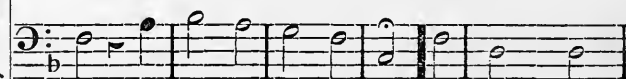
2 The friends, who in our sun - shine



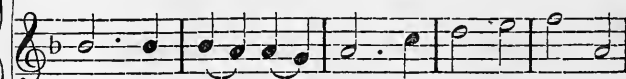
tear, How dark this world would be, If, when by



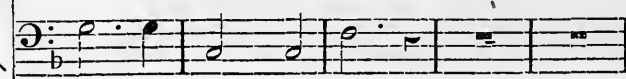
live, When winter comes, are flown; And he who



sor - rows wound - ed here, We could not fly to



has but tears to give, Must weep those tears a-





## HARLOW.—CONTINUED.

289. *Light in Darkness.* C. M.

(See verses 1, 2, in the music.)

- 3 Oh! who could bear life's stormy doom,  
Did not thy wing of love  
Come brightly wafting, through the gloom,  
Our peace-branch from above?
- 4 Then sorrow, touch'd by thee, grows bright,  
With more than rapture's ray;  
As darkness shows us worlds of light  
We never saw by day. M.

290. *Submission.* C. M.

- 1 O Lord, my best desires fulfil,  
And help me to resign  
Life, health, and comfort to thy will,  
And make thy pleasure mine.
- 2 Why should I shrink at thy command,  
Whose love forbids my fears?  
Or tremble at the gracious hand  
That wipes away my tears?
- 3 No—let me rather freely yield  
What most I prize, to thee,  
Who never hast a good withheld,  
Or wilt withhold from me.
- 4 Thy favor, all my journey through,  
Thou art engaged to grant;  
What else I want, or think I do,  
'Tis better still to want. Cowper.

**"WHEN GATH'RING CLOUDS," L. M. 6 Lines.**

MOD. AFFET.

MUS. SACRA.

When gath'ring clouds around I view, And days are dark and

The first system of musical notation for the song. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature is one flat (B-flat) and the time signature is 6/4. The vocal line begins with a whole note G4, followed by a half note A4, and then a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

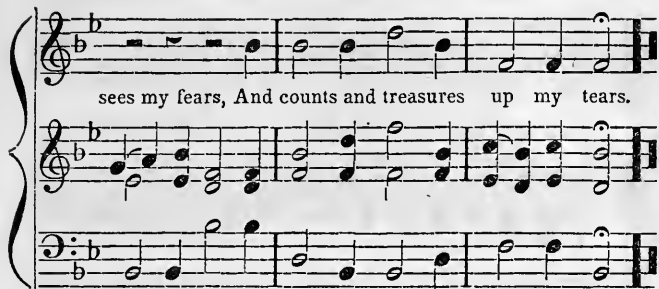
friends are few, On Him I lean, who not in vain Ex-

The second system of musical notation. The vocal line continues with a half note B4, followed by a half note C5, and then a series of eighth notes. The piano accompaniment continues with the same eighth-note pattern.

perienc'd ev-'ry human pain: He feels my griefs, he

The third system of musical notation. The vocal line concludes with a half note D5, followed by a half note E5, and then a series of eighth notes. The piano accompaniment continues with the same eighth-note pattern.

**"WHEN GATH'RING CLOUDS."**—CONTINUED.



**291.** *Christ a Sympathizing Priest.* L. M.

- 1 When gath'ring clouds around I view,  
And days are dark, and friends are few,  
On Him I lean, who not in vain  
Experienc'd ev'ry human pain:  
He feels my griefs, he sees my fears,  
And counts and treasures up my tears.
- 2 If aught should tempt my soul to stray  
From heav'nly wisdom's narrow way,  
To fly the good I would pursue,  
Or do the ill I would not do;  
Still He who felt temptation's pow'r,  
Shall guard me in that dang'rous hour.
- 3 When sorrowing o'er some stone I bend,  
Which covers all that was a friend,  
And from his voice, his hand, his smile,  
Divides me for a little while;  
Thou, Savior, seest the tears I shed,  
For thou didst weep o'er Laz'rus dead.
- 4 And oh! when I have safely past  
Through ev'ry conflict but the last;  
Still, still unchanging watch beside  
My bed of death; for thou hast died:  
Then point to realms of endless day,  
And wipe the latest tear away. Grant.

## FREDERICK. II's.

KINGSLEY.

*By permission.*

I would not live alway : I ask not to stay Where storm after

storm rises dark o'er the way ; The few lurid mornings that

INST.

dawn on us here, Are enough for life's woes—full enough for its cheer.

VOC.

**DEATH AND ETERNITY.****292. Death Welcome. 11's.**

- 1 I would not live alway : I ask not to stay  
Where storm after storm rises dark o'er the way;  
The few lurid mornings that dawn on us here,  
Are enough for life's woes—full enough for its cheer.
- 2 I would not live alway, thus fetter'd by sin;  
Temptation without and corruption within:  
E'en the rapture of pardon is mingled with fears,  
And the cup of thanksgiving with penitent tears.
- 3 I would not live alway ; no—welcome the tomb,  
Since Jesus hath lain there, I dread not its gloom;  
There, sweet be my rest, till he bid me arise,  
To hail him in triumph descending the skies.
- 4 Who, who would live alway, away from his God,  
Away from yon heaven, that blissful abode,  
Where the rivers of pleasure flow o'er the bright plains,  
And the noontide of glory eternally reigns :
- 5 Where the saints of all ages in harmony meet,  
Their Savior and brethren transported to greet,  
While the anthems of rapture unceasingly roll,  
And the smile of the Lord is the feast of the soul.

Episc. Coll.

**293. Thou art Gone to the Grave. 11's.\***

- 1 Thou art gone to the grave ; but we will not deplore thee,  
Though sorrow and darkness encompass the tomb :  
The Savior hath pass'd through its portals before thee,  
And the lamp of his love is thy guide through the gloom.
- 2 Thou art gone to the grave : we no longer behold thee,  
Nor tread the rough paths of the world by thy side ;  
But the wide arms of mercy are spread to enfold thee ;  
And sinners may hope, since the Savior hath died.
- 3 Thou art gone to the grave : and its mansion forsaking,  
Perchance thy weak spirit in doubt linger'd long ;  
But the sunshine of heaven beam'd bright on thy waking,  
And the sound thou didst hear was the seraphim's song.
- 4 Thou art gone to the grave ; but we will not deplore thee,  
Since God was thy ransom, thy Guardian and Guide ;  
He gave thee, he took thee, and he will restore thee,  
And death has no sting, since the Savior hath died. Heber

\* See also the tune SCOTLAND, page 49.

**HAMBURGH. L. M.** Arranged from a Gregorian Chant, by L. MASON.

MOD. PIA.

How bless'd the righteous when he dies! When sinks a

The first system of musical notation for the song 'HAMBURGH. L. M.' It consists of three staves: a vocal line in treble clef with a key signature of one flat (B-flat) and a time signature of 2/2, and two piano accompaniment staves in treble and bass clefs with the same key signature and time signature. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with a series of half and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and accidentals.

wea - ry soul to rest! How mildly beam the

The second system of musical notation, continuing the vocal and piano parts. The vocal line has a half note D5, followed by quarter notes E5, F5, and G5, then a half note A5, and continues with a series of half and quarter notes. The piano accompaniment continues with its eighth-note pattern and chords.

closing eyes, How gently heaves th' ex - pir - ing breast!

The third system of musical notation, concluding the piece. The vocal line has a half note G5, followed by quarter notes F5, E5, and D5, then a half note C5, and continues with a series of half and quarter notes. The piano accompaniment continues with its eighth-note pattern and chords, ending with a final chord.

**294. *The Righteous Blessed in Death.* L. M.**

- 1 How bless'd the righteous when he dies!  
When sinks a weary soul to rest!  
How mildly beam the closing eyes,  
How gently heaves th' expiring breast!
- 2 So fades a summer cloud away;  
So sinks the gale when storms are o'er;  
So gently shuts the eye of day;  
So dies the wave along the shore.
- 3 A holy quiet reigns around,  
A calm which life nor death destroys;  
Nothing disturbs that peace profound  
Which his unfetter'd soul enjoys.
- 4 Farewell, conflicting hopes and fears,  
Where lights and shades alternate dwell!  
How bright th' unchanging morn appears!  
Farewell, inconstant world, farewell!
- 5 Life's duty done, as sinks the clay,  
Light from its load the spirit flies,  
While heaven and earth combine to say,  
"How bless'd the righteous when he dies!"

Barbault.

---

**295. *The Grave.* L. M.**

- 1 The grave is now a favor'd spot  
To saints who sleep in Jesus bless'd,  
For there the wicked trouble not,  
And there the weary are at rest:
- 2 At rest in Jesus' faithful arms;  
At rest, as in a peaceful bed;  
Secure from all the dreadful storms  
Which round this sinful world are spread.
- 3 Thrice happy souls, who're gone before  
To that inheritance divine!  
They labor, sorrow, sigh no more,  
But bright in endless glory shine.
- 4 Then let our mournful tears be dry,  
Or in a gentle measure flow:  
We hail them happy in the sky,  
And joyful wait our call to go.

## CHINA. C. M.

Why do we mourn de - part - ing friends, Or

The first system of the musical score is in 3/4 time. It features a vocal melody in the upper staff and piano accompaniment in the lower two staves. The lyrics are 'Why do we mourn de - part - ing friends, Or'.

shake at death's a - larms? 'Tis but the voice that

The second system continues the melody and accompaniment. The lyrics are 'shake at death's a - larms? 'Tis but the voice that'.

Je - sus sends To call them to his arms.

The third system concludes the piece. The lyrics are 'Je - sus sends To call them to his arms.'.



**296.** *Burial of Friends.* C. M.

- 1 Why do we mourn departing friends,  
Or shake at death's alarms?  
'Tis but the voice that Jesus sends  
To call them to his arms.
- 2 Are we not tending upward too,  
As fast as time can move?  
Nor would we wish the hours more slow  
To keep us from our love.
- 3 Why should we tremble to convey  
Their bodies to the tomb?  
There the dear flesh of Jesus lay,  
And left a long perfume.
- 4 The graves of all the saints he blest,  
And soften'd every bed;  
Where should the dying members rest,  
But with their dying Head?      Watts.

**297.** *Moment after Death.* C. M.

- 1 In vain my fancy strives to paint,  
The moment after death,  
The glories that surround a saint  
When yielding up his breath.
- 2 One gentle sigh his fetters breaks,  
We scarce can say, "He's gone!"  
Before the willing spirit takes  
Its mansion near the throne.
- 3 Faith strives, but all its efforts fail,  
To trace the spirit's flight;  
No eye can pierce within the veil  
Which hides the world of light.
- 4 Thus much (and this is all) we know,  
Saints are completely blest,  
Have done with sin, and care, and wo,  
And with their Savior rest:
- 5 On harps of gold they praise his name,  
His face they always view;  
Then let us followers be of them,  
That we may praise him too.      Newton.

**"WHEN THE SPARK OF LIFE." (WELSH AIR.) CHOIR.**

When the spark of life is waning, Weep not for  
When the languid eye is streaming, Weep not for

The first system of the musical score is in G major (one sharp) and 4/4 time. It consists of three staves: a vocal line and two piano accompaniment staves. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment uses a grand staff with treble and bass clefs. The lyrics are written below the vocal staff.

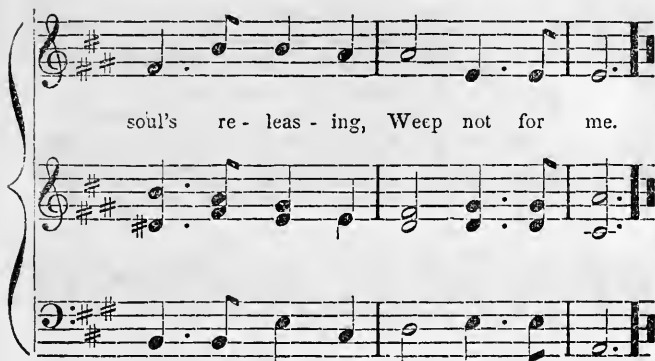
me: } When the fee - ble pulse is ceas - ing,  
me: }

The second system continues the musical score. It features a vocal line with a treble clef and two piano accompaniment staves. The lyrics are written below the vocal staff, with a bracket indicating a repeat of the previous line's melody.

Start not at its swift decreasing, 'Tis the fetter'd

The third system concludes the musical score. It consists of a vocal line with a treble clef and two piano accompaniment staves. The lyrics are written below the vocal staff.

"WHEN THE SPARK OF LIFE."—CONTINUED.



298. *Weep not for Me.*

- 1 When the spark of life is waning,  
     Weep not for me:  
   When the languid eye is streaming,  
     Weep not for me:  
   When the feeble pulse is ceasing,  
   Start not at its swift decreasing,  
   'Tis the fetter'd soul's releasing,  
     Weep not for me.
  
- 2 When the pangs of death assail me,  
     Weep not for me:  
   Christ is mine, he cannot fail me,  
     Weep not for me:  
   Yea, though sin and death endeavor  
   From his love my soul to sever,  
   Jesus is my strength for ever;  
     Weep not for me.

## KÖNINGSBURGH. C. M. MANHATTAN COLL.

LARGHETTO. SECOND TREBLE.

Life is a span, a fleeting hour, How soon the vapor

FIRST TREBLE.

The first system of the musical score for 'Königsburgh' is in 4/4 time. It features three staves: a top staff for the Second Treble, a middle staff for the First Treble, and a bottom staff for the Bass. The lyrics 'Life is a span, a fleeting hour, How soon the vapor' are written below the first staff. The melody in the first staff begins with a G4, followed by a series of eighth and quarter notes, ending with a sharp sign. The piano accompaniment in the other two staves provides a steady harmonic foundation.

flies! Man is a tender, transient flow'r, That

The second system continues the melody and accompaniment. The lyrics 'flies! Man is a tender, transient flow'r, That' are written below the first staff. The musical notation follows the same three-staff format, with the melody in the top staff and piano accompaniment in the middle and bottom staves.

e'en in blooming dies, That e'en in blooming dies.

The third system concludes the piece. The lyrics 'e'en in blooming dies, That e'en in blooming dies.' are written below the first staff. The musical notation continues in the same three-staff format, ending with a double bar line.

**299.** *On the Death of a Child.* C. M.

- 1 Life is a span, a fleeting hour,  
How soon the vapor flies!  
Man is a tender, transient flow'r  
That e'en in blooming dies.
- 2 Death spreads his with'ring, wintry arms,  
And beauty smiles no more;  
Ah! where are now those rising charms  
Which pleas'd our eyes before?
- 3 That once-lov'd form, now cold and dead,  
Each mournful thought employs;  
And nature weeps her comforts fled,  
And wither'd all her joys.
- 4 Hope looks beyond the bounds of time,  
When what we now deplore  
Shall rise in full immortal prime,  
And bloom to fade no more.
- 5 Cease then, fond nature, cease thy tears:  
The Savior dwells on high:  
There everlasting spring appears,  
There joys shall never die. Steele.

**300.** *Death of a Young Person.* C. M.

- 1 When blooming youth is snatch'd away  
By death's resistless hand,  
Our hearts the mournful tribute pay  
Which pity must demand.
- 2 While pity prompts the rising sigh,  
Oh, may this truth, impress'd  
With awful power, "I, too, must die,"  
Sink deep in every breast.
- 3 The voice of this alarming scene  
May every heart obey;  
Nor be the heavenly warning vain,  
Which calls to watch and pray.
- 4 Oh, let us fly, to Jesus fly,  
Whose powerful arm can save;  
Then shall our hopes ascend on high,  
And triumph o'er the grave. Steele.

**"LET ME GO." 8 & 7.** Composed by request  
for this work. H.

SECOND TREBLE.

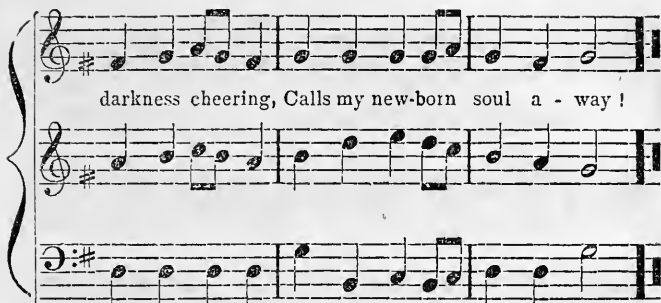
Cease here longer to de - tain me, Fondest mother,  
Now thy kind car - ess - es pain me, Morn advances—

FIRST TREBLE.

drown'd in wo; } See yon orient streak appear - ing!  
let me go. }

Har - binger of endless day; Hark! a voice, the

## "LET ME GO."—CONTINUED.

301. *The Dying Infant.* 8, 7.

(See verses 1, 2, in the music.)

"Let me go, for the day breaketh."

- 3 Lately launch'd, a trembling stranger,  
On the world's wild boisterous flood;  
Pierc'd with sorrows, toss'd with danger,  
Gladly I return to God.
- 4 Now my cries shall cease to grieve thee,  
Now my trembling heart find rest:  
Kinder arms than thine receive me,  
Softer pillow than thy breast.
- 5 Weep not o'er these eyes that languish,  
Upward turning tow'rd their home:  
Raptured, they'll forget all anguish,  
While they wait to see thee come.
- 6 There, my mother, pleasures centre—  
Weeping, parting, care, or wo  
Ne'er our Father's house shall enter—  
Morn advances—let me go.
- 7 As through this calm, this holy dawning,  
Silent glides my parting breath  
To an everlasting morning—  
Gently close my eyes in death.
- 8 Yet to leave thee sorrowing rends me,  
Though again his voice I hear;  
Rise, may every grace attend thee,  
Rise! and seek to meet me there. *Cecil.*

## WINCHESTER. L. M.

Life is the time to serve the Lord, The time t'in-

The first system of the musical score for 'Winchester. L. M.' consists of three staves. The top staff is a single melodic line in treble clef, 3/2 time, with a key signature of one flat. The second and third staves are a piano accompaniment in treble and bass clefs, respectively, also in 3/2 time. The lyrics 'Life is the time to serve the Lord, The time t'in-' are written below the top staff.

sure the great re-ward; And while the lamp holds

The second system of the musical score continues the melody and accompaniment. The lyrics 'sure the great re-ward; And while the lamp holds' are written below the top staff.

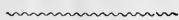
out to burn, The vil - est sin - ner may re - turn.

The third system of the musical score concludes the piece. The lyrics 'out to burn, The vil - est sin - ner may re - turn.' are written below the top staff.



**302.** *Life, the Day of Grace.* L. M.

- 1 Life is the time to serve the Lord,  
The time t'insure the great reward;  
And while the lamp holds out to burn,  
The vilest sinner may return.
- 2 Life is the hour that God has given  
To escape from hell and fly to heaven;  
The day of grace, and mortals may  
Secure the blessings of the day.
- 3 The living know that they must die,  
But all the dead forgotten lie;  
Their memory and their sense is gone,  
Alike unknowing and unknown.
- 4 Then what my thoughts design to do,  
My hands with all your might pursue:  
Since no device nor work is found,  
Nor faith, nor hope, beneath the ground.
- 5 There are no acts of pardon pass'd  
In the cold grave to which we haste;  
But darkness, death, and long despair  
Reign in eternal silence there. Watts.

**303.** *Christ's Presence in Death.* L. M.

- 1 Why should we start and fear to die?  
What tim'rous worms we mortals are!  
Death is the gate of endless joy,  
And yet we dread to enter there.
- 2 The pains, the groans, the dying strife,  
Fright our approaching souls away;  
Still we shrink back again to life,  
Fond of our prison and our clay.
- 3 O! if my Lord would come and meet,  
My soul should stretch her wings in haste,  
Fly fearless through death's iron gate,  
Nor feel the terrors as she pass'd.
- 4 Jesus can make a dying bed  
Feel soft as downy pillows are,  
While on his breast I lean my head,  
And breathe my life out sweetly there. Watts.

## "WHILE LIFE PROLONGS."

DR. STEVENS.  
Arranged by H.

WITH EXPRESSION.

1 While life prolongs its pre - cious light,  
3 Soon, borne on time's most ra - - pid wing,

The first system of the musical score for 'While Life Prolongs.' It consists of three staves: a vocal line and two piano accompaniment staves. The key signature is one flat (B-flat), and the time signature is 3/2. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, both with a key signature of one flat. The first staff of the piano accompaniment has a treble clef, and the second staff has a bass clef. The music is marked 'WITH EXPRESSION.' and includes lyrics for two parts: '1 While life prolongs its pre - cious light,' and '3 Soon, borne on time's most ra - - pid wing,'.

Mercy is found, and peace is giv'n; But  
Shall death command you to the grave; Be -

The second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line has a 'p.' (piano) marking above it. The piano accompaniment continues with two staves. The lyrics are 'Mercy is found, and peace is giv'n; But' and 'Shall death command you to the grave; Be -'.

soon, ah soon! ap - proach - ing night Shall  
fore his bar your spi - rits bring, And

The third system of the musical score. It includes dynamic markings: 'Cres.' (Crescendo), 'For.' (Forcible), and 'Fortis.' (Fortissimo). The vocal line has a 'Cres.' marking above it. The piano accompaniment has 'For.' and 'Fortis.' markings above it. The lyrics are 'soon, ah soon! ap - proach - ing night Shall' and 'fore his bar your spi - rits bring, And'.

## WHILE LIFE PROLONGS.—CONTINUED.

*Dim.*

blot out eve - ry hope of heaven.  
none be found to hear or save.

*Pia.**Cres.*

2 While God in - vites, how bless'd the day!  
Come, sinners, haste, oh haste a - - way,  
4 In that lone land of deep de - - spair,  
No God re - gard your bit - ter pray'r,

*Forst.*

How sweet the Gos - pel's charm - ing sound!  
While yet a pard' - ning God is found.  
No Sabbath's heav'n - ly light shall rise;  
Nor Sa - vior call you to the skies.

## DOOMSDAY. S. M.

WOOD.

I saw, beyond the tomb, The awful Judge appear,

The first system of musical notation for the song 'DOOMSDAY. S. M.' It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The time signature is 3/4. The melody is written in the treble staff, and the accompaniment is in the grand staff. The lyrics 'I saw, beyond the tomb, The awful Judge appear,' are written below the first staff.

Pre - par'd to scan, with strict ac - count, My bless - ings

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics 'Pre - par'd to scan, with strict ac - count, My bless - ings' are written below the first staff.

wast - ed here, My bless - ings wast - ed here.

The third system of musical notation, concluding the piece. The lyrics 'wast - ed here, My bless - ings wast - ed here.' are written below the first staff.

**305.** *Harvest Past.* S. M.

- 1 I saw, beyond the tomb,  
The awful Judge appear,  
Prepar'd to scan, with strict account,  
My blessings wasted here.
- 2 His wrath, like flaming fire,  
Burn'd to the lowest hell;  
And in that hopeless world of wo  
He bade my spirit dwell.
- 3 Ye sinners, fear the Lord,  
While yet 'tis call'd to-day;  
Soon will the awful voice of death  
Command your souls away:
- 4 Soon will the harvest close—  
The summer soon be o'er;  
And soon your injur'd, angry God  
Will hear your prayers no more. *Dwight*

**306.** *The Approaching Judgment.* S. M.

- 1 How will my heart endure  
The terrors of that day;  
When earth and heav'n, before the Judge,  
Astonish'd shrink away!
- 2 But ere that trumpet shakes  
The mansions of the dead;  
Hark! from the Gospel's cheering sound,  
What joyful tidings spread!
- 3 Ye sinners, seek his grace,  
Whose wrath ye cannot bear;  
Fly to the shelter of his cross,  
And find salvation there.
- 4 So shall that curse remove,  
By which the Savior bled;  
And the last awful day shall pour  
His blessings on your head.

*Doddridge.*

## WINDSOR. C. M.

That aw - ful day will sure - ly come, Th'ap-

The first system of the musical score for 'Windsor, C. M.' consists of three staves. The top staff is a single melodic line in treble clef, 2/2 time, with a key signature of one sharp (F#). The lyrics 'That aw - ful day will sure - ly come, Th'ap-' are written below it. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, providing harmonic support with chords and single notes.

point - ed hour makes haste, When I must stand be -

The second system continues the melody and accompaniment. The lyrics 'point - ed hour makes haste, When I must stand be -' are written below the top staff. The musical notation includes various note values and rests, with a repeat sign appearing in the middle of the system.

fore my Judge, And pass the sol - emn test.

The third system concludes the piece. The lyrics 'fore my Judge, And pass the sol - emn test.' are written below the top staff. The final notes of the melody and accompaniment are shown, ending with a double bar line.

**307. *The Day of Judgment.* C. M**

- 1 That awful day will surely come,  
Th' appointed hour makes haste,  
When I must stand before my Judge,  
And pass the solemn test.
- 2 Thou lovely Chief of all my joys,  
Thou Sov'reign of my heart,  
How could I bear to hear thy voice  
Pronounce the sound, "Depart!"
- 3 What, to be banish'd for my life,  
And yet forbid to die!  
To linger in eternal pain,  
Yet death for ever fly!
- 4 Oh! wretched state of deep despair;  
To see my God remove,  
And fix my doleful station where  
I must not taste his love!
- 5 Oh! tell me that my worthless name  
Is graven on thy hands;  
Show me some promise in thy book,  
Where my salvation stands. Watts.

**308. *Frailty of Life.* C. M.**

- 1 Thee we adore, Eternal Name,  
And humbly own to thee,  
How feeble is our mortal frame,  
What dying worms are we!
- 2 Our wasting lives grow shorter still,  
As months and days increase;  
And every beating pulse we tell,  
Leaves but the number less.
- 3 The year rolls round, and steals away  
The breath that first it gave;  
Whate'er we do, where'er we be,  
We're travelling to the grave.
- 4 Waken, O Lord, our drowsy sense  
To walk this dangerous road;  
And if our souls are hurried hence,  
May they be found with God. Watts.

## "LO HE COMES!" 8, 7, 4.

Arranged from  
SPIRITUAL SONGS.

1 Lo he comes, with clouds de - scend - ing,  
Thou - sand thou - sand saints at - tend - ing,

2 Ev' - ry eye shall now be - hold him  
Those who set at naught and sold him,

The first system of the musical score for 'Lo He Comes!' consists of three staves. The top staff is a single treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle and bottom staves are part of a grand staff, with the middle staff in treble clef and the bottom staff in bass clef, both with a key signature of one sharp and a 4/4 time signature. The lyrics are written below the staves, with the first line corresponding to the top staff and the second line corresponding to the grand staff.

Once for favor'd sinners slain! } Hal - le - lu - jah!  
Swell the triumph of his train; }

Rob'd in dreadful ma - jes - ty: } Deep - ly wailing,  
Pierc'd and nail'd him to the tree, }

The second system of the musical score continues with three staves. The top staff is a single treble clef, and the middle and bottom staves are part of a grand staff. The lyrics are written below the staves, with the first line corresponding to the top staff and the second line corresponding to the grand staff. The system ends with a double bar line.

Je - sus now shall e - ver reign!

Shall the great Mes - si - ah see!

The third system of the musical score consists of three staves. The top staff is a single treble clef, and the middle and bottom staves are part of a grand staff. The lyrics are written below the staves, with the first line corresponding to the top staff and the second line corresponding to the grand staff. The system ends with a double bar line.



**309.** *Christ Coming to Judgment.* 8, 7, 4.

(See verses 1, 2, in the music.)

- 3 Every island, sea and mountain,  
 Heaven and earth shall flee away!  
 All who hate him must, confounded,  
 Hear the trump proclaim the day:  
 Come to judgment!  
 Come to judgment, come away!
- 4 Now redemption, long expected,  
 See in solemn pomp appear!  
 All his saints, by man rejected,  
 Now shall meet him in the air!  
 Hallelujah!  
 See the day of God appear! Oliver.
- ~~~~~

**310.** *The Sinner in Judgment.* 8, 7, 4.

- 1 See the Eternal Judge descending!  
 View him seated on his throne!  
 Now, poor sinner, now lamenting,  
 Stand and hear thy awful doom—  
 Trumpets call thee!  
 Stand and hear thy awful doom.
- 2 Hear the cries he now is venting,  
 Fill'd with dread of fiercer pain,  
 While in anguish thus lamenting  
 That he ne'er was born again:  
 Greatly mourning  
 That he ne'er was born again:
- 3 "Yonder sits my slighted Savior,  
 "With the marks of dying love;  
 "Oh, that I had sought his favor,  
 "When I felt his Spirit move—  
 "Golden moments,  
 "When I felt his Spirit move."
- 4 Now, despisers, look and wonder!  
 Hope and sinners here must part:  
 Louder than a peal of thunder,  
 Hear the dreadful sound, "Depart!"  
 Lost for ever!  
 Hear the dreadful sound, "Depart!"

## SHEFFIELD. S. M.

H.

EXPRESSIVELY.

First system of the musical score. It consists of three staves: a vocal staff in treble clef and two piano accompaniment staves (treble and bass clefs). The time signature is 3/4. The lyrics are: "O where shall rest be found, Rest for the".

Second system of the musical score. It consists of three staves: a vocal staff in treble clef and two piano accompaniment staves (treble and bass clefs). The lyrics are: "wea - ry soul? 'Twere vain the o - cean's depths to".

Third system of the musical score. It consists of three staves: a vocal staff in treble clef and two piano accompaniment staves (treble and bass clefs). The lyrics are: "sound, Or pierce to ei - ther pole."

**311.** *Life and Death Eternal.* S. M.

- 1 O where shall rest be found—  
Rest for the weary soul?  
'Twere vain the ocean's depths to sound,  
Or pierce to either pole:
- 2 The world can never give  
The bliss for which we sigh  
'Tis not the whole of life to live,  
Nor all of death to die.
- 3 Beyond this vale of tears  
There is a life above,  
Unmeasur'd by the flight of years;  
And all that life is love.
- 4 There is a death, whose pang  
Outlasts the fleeting breath:  
O what eternal horrors hang  
Around "the second death!"
- 5 Lord God of truth and grace,  
Teach us that death to shun,  
Lest we be banish'd from thy face,  
And evermore undone. Montgomery.

**312.** *Frailty of Life.* S. M.

- 1 Lord, what a feeble piece  
Is this our mortal frame!  
Our life, how poor a trifle 'tis,  
That scarce deserves the name!
- 2 Our moments fly apace,  
Nor will our minutes stay;  
Just like a flood our hasty days  
Are sweeping us away.
- 3 Well, if our days must fly,  
We'll keep their end in sight;  
We'll spend them all in wisdom's way,  
And let them speed their flight.
- 4 They'll waft us sooner o'er  
This life's tempestuous sea;  
Soon we shall reach the peaceful shore  
Of blest eternity. Watts.

**"HEAR WHAT THE VOICE."** STANLEY.

1 Hear what the voice from heav'n proclaims For

2 They die in Je - sus, and are blest; How-

3 Far from this world of toil and strife, They're

all the pious dead! For all the pi - ous dead!

kind their slumbers are! How kind their slumbers are!

present with the Lord: They're present with the Lord:

Sweet is the savor of their names, And soft their sleeping

From suff'ring and from sin releas'd, And freed from ev'ry

The labors of their mortal life End in a large re -

**"HEAR WHAT THE VOICE,"—CONTINUED.**

*Pizz.*

bed, And soft, And soft,  
snare, And freed, And freed,  
ward, Re - ward, Re - ward,

1st AND 2d STANZAS.

And - soft their sleeping bed.  
And freed from ev' - ry snare.

3d STANZA.

End, end in a large re - ward.

**"WHAT IS LIFE?" S & 7. 6 lines. II.**

DUET.

What is life? 'tis but a va - por,

ACCOMP.

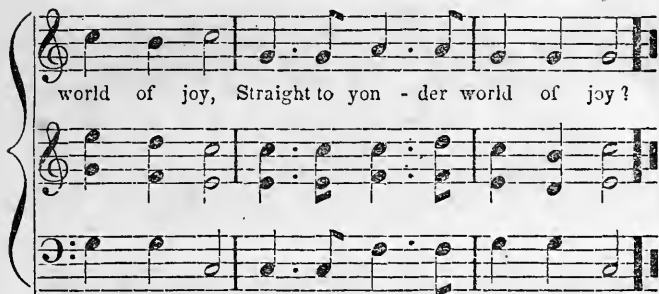
Soon it van - ish - es a - way: Life is but a

dy - ing ta - per; O my soul, why wish to stay?

CHORUS.

Why not spread thy wings and fly Straight to yon - der

## "WHAT IS LIFE?"—CONTINUED.

314. *Flight to Heaven.* 8, 7.

- 1 What is life? 'tis but a vapor;  
     Soon it vanishes away:  
   Life is but a dying taper;  
     O my soul, why wish to stay?  
   Why not spread thy wings and fly  
   Straight to yonder world of joy?
- 2 See that glory, how resplendent!  
     Brighter far than fancy paints;  
   There, in majesty transcendent,  
     Jesus reigns the King of saints:  
   Spread thy wings, my soul, and fly  
   Straight to yonder world of joy.
- 3 Joyful crowds his throne surrounding,  
     Sing with rapture of his love;  
   Through the heav'ns his praises sounding,  
     Filling all the courts above:  
   Spread thy wings, my soul, and fly  
   Straight to yonder world of joy.
- 4 Go and share his people's glory,  
     Mid the ransom'd crowd appear;  
   Thine's a joyful, wondrous story,  
     One that angels love to hear:  
   Spread thy wings, my soul, and fly  
   Straight to yonder world of joy.

Kelly.

## P E R A . L . M .

Air, by Rev. H. G. O.  
DWIGHT,\*

Descend from heav'n, im - mortal Dove, Stoop down and

The first system of the musical score for 'PERA. L. M.' consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 2/2. The lyrics 'Descend from heav'n, im - mortal Dove, Stoop down and' are written below the first staff.

take us on thy wings; And mount, and bear us

The second system of the musical score continues the melody and accompaniment. The lyrics 'take us on thy wings; And mount, and bear us' are written below the first staff.

far a - bove The reach of these in - ferior things.

The third system of the musical score concludes the piece. The lyrics 'far a - bove The reach of these in - ferior things.' are written below the first staff.

\* Missionary at Constantinople. Written while in quarantine, after the death of the first Mrs. D. and her infant, by the plague.—SACRED LYRE.



315. *Joys of Heaven.* L. M.

- 1 Descend from heaven, immortal Dove,  
Stoop down, and take us on thy wings;  
And mount, and bear us far above  
The reach of these inferior things:
- 2 Beyond, beyond this lower sky,  
Up where eternal ages roll;  
Where solid pleasures never die,  
And fruits immortal feast the soul.
- 3 O for a sight, a blissful sight  
Of our almighty Father's throne!  
There sits our Savior, crown'd with light,  
Cloth'd in a body like our own.
- 4 Adoring saints around him stand,  
And thrones and powers before him fall;  
The God shines gracious through the man,  
And sheds sweet glories on them all!
- 5 When shall the day, dear Lord, appear,  
That I shall mount to dwell above;  
And stand and bow among them there,  
And view thy face, and sing, and love? Watts.

---

 316. *Heaven.* L. M.

- 1 What sinners value, I resign;  
Lord, 'tis enough that thou art mine:  
I shall behold thy blissful face,  
And stand complete in righteousness.
- 2 This life's a dream, an empty show;  
But the bright world to which I go  
Hath joys substantial and sincere;  
When shall I wake and find me there?
- 3 O glorious hour! O blest abode!  
I shall be near, and like my God!  
And flesh and sin no more control  
The sacred pleasures of the soul.
- 4 My flesh shall slumber in the ground  
Till the last trumpet's joyful sound;  
Then burst the chains with sweet surprise,  
And in my Savior's image rise. Watts.

## PILGRIMAGE. C. M.

SAC. LYRE.

1 There is a land of pure delight, Where saints immortal

2 There e - ver - lasting spring abides, And never-with'ring

The first system of the musical score for 'Pilgrimage'. It consists of three staves: a treble staff, a vocal staff (soprano), and a bass staff. The key signature is one sharp (F#) and the time signature is 3/2. The music is written in a simple, hymn-like style with a large bracket on the left side.

reign; E - ter - nal day excludes the night, And

flow'rs: Death, like a narrow sea, di - vides This

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are split across the two vocal parts.

*Coda.*

pleasures ba - nish pain, And pleasures ba - nish pain.

heav'nly land from ours, This heav'nly land from ours.

The third system of the musical score, marked 'Coda.'. It concludes the piece with a final chord. The lyrics are split across the two vocal parts.

**317.** *Death in Prospect of Heaven.* C. M.

(See verses 1, 2, in the music.)

- 3 Sweet fields, beyond the swelling flood,  
Stand dress'd in living green;  
So to the Jews old Canaan stood,  
While Jordan roll'd between.
- 4 But tim'rous mortals start and shrink  
To cross this narrow sea;  
And linger, shivering, on the brink,  
And fear to launch away.
- 5 Oh! could we make our doubts remove,  
Those gloomy doubts that rise,  
And see the Canaan that we love,  
With unbecclouded eyes!
- 6 Could we but climb where Moses stood,  
And view the landscape o'er,  
Not Jordan's stream nor death's cold flood  
Should fright us from the shore. Watts.

~~~~~  
318. *The Heavenly Jerusalem.* C. M.

- 1 Jerusalem! my happy home!
Name ever dear to me!
When shall my labors have an end,
In joy, and peace, and thee?
- 2 When shall these eyes thy heaven-built walls
And pearly gates behold?
Thy bulwarks, with salvation strong,
And streets of shining gold?
- 3 O when, thou city of my God,
Shall I thy courts ascend,
Where congregations ne'er break up,
And Sabbaths have no end?
- 4 There happier bowers than Eden bloom,
Nor sin nor sorrow know:
Bless'd seats! through rude and stormy scenes,
I onward press to you.
- 5 Jerusalem, my happy home!
My soul still pants for thee;
Then shall my labors have an end,
When I thy joys shall see. C. Wesley.

LUDLOWVILLE. 8's. Single.

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics 'To Je - sus, the crown of my hope, My' are written below the top staff.

To Je - sus, the crown of my hope, My

The second system of the musical score consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics 'soul is in haste to be gone ; O bear me, ye cherubim,' are written below the top staff.

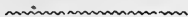
soul is in haste to be gone ; O bear me, ye cherubim,

The third system of the musical score consists of three staves. The top staff is a single melodic line in treble clef. The bottom two staves are a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics 'up, And waft me a - way to his throne.' are written below the top staff.

up, And waft me a - way to his throne.

319. *Longing to be with Christ.*

- 1 To Jesus, the crown of my hope,
My soul is in haste to be gone;
O bear me, ye cherubim, up,
And waft me away to his throne.
- 2 My Savior, whom absent I love,
Whom, not having seen, I adore,
Whose name is exalted above
All glory, dominion, and power:
- 3 Dissolve thou the bands that detain
My soul from her portion in thee;
O strike off the adamant chain,
And make me eternally free.
- 4 Then that happy era begins,
When array'd in thy glory I shine,
And no longer pierce with my sins
The bosom on which I recline.
- 5 O then shall the veil be removed,
And round me thy brightness be poured;
I shall see him whom absent I loved,
Whom, not having seen, I adored. Cowper.

**320.** *On the Death of a Missionary.* 8's.

- 1 Weep not for the saint that ascends
To partake of the joys of the sky;
Weep not for the seraph that bends
With the worshipping chorus on high:
Weep not for the spirit now crown'd
With the garland to martyrdom giv'n;
O weep not for him, he has found
His reward and his refuge in heav'n.
- 2 But weep for their sorrows who stand
And lament o'er the dead by his grave;
Who sigh when they muse on the land
Of their home far away o'er the wave:
And weep for the nations that dwell
Where the light of the truth never shone;
Where anthems of peace never swell,
And the love of the Lord is unknown.

LANESBOROUGH. C. P. M.

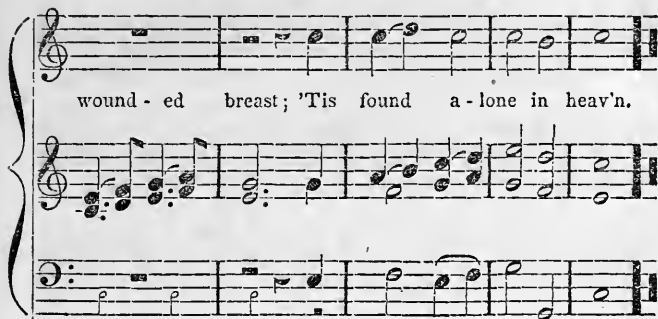
ENGLISH.

There is an hour of peaceful rest, To

mourning wand'ers giv'n; There is a joy for

souls dis-tress'd, A balm for ev'-ry

LANESBOROUGH.—CONTINUED.

321. *The Heavenly Rest.* C. P. M.

- 1 There is an hour of peaceful rest,
 To mourning wanderers given;
 There is a joy for souls distress'd,
 A balm for every wounded breast—
 'Tis found alone in heaven.
- 2 There is a home for weary souls,
 By sin and sorrow driven;
 When toss'd on life's tempestuous shoals,
 Where storms arise and ocean rolls,
 And all is drear but heaven.
- 3 There, faith lifts up her cheerful eye
 To brighter prospects given,
 And views the tempest passing by,
 The evening shadows quickly fly,
 And all serene in heaven.
- 4 There, fragrant flowers immortal bloom,
 And joys supreme are given:
 There rays divine disperse the gloom;
 Beyond the confines of the tomb
 Appears the dawn of heaven. W. B. Tappan.

KENDALL. C. M.

J. CLARK.

Come, Lord, and warm each languid heart, Inspire each

life - less tongue; And let the joys of

INST. OF VOICE.

heaven im - part Their in - fluence to our song.

322. *Joys of Heaven.* C. M.

- 1 Come, Lord, and warm each languid heart,
Inspire each lifeless tongue ;
And let the joys of heaven impart
Their influence to our song.
- 2 Sorrow, and pain, and tears, and care,
And discord, there shall cease ;
And perfect joy, and love sincere,
Adorn the realms of peace.
- 3 There, on a throne of radiant light,
The exalted Savior shines,
And beams ineffable delight
On all the heavenly minds.
- 4 There shall the followers of the Lamb
Join in immortal songs,
And endless honors to his name
Employ their tuneful tongues. Steele.

**323.** *Heaven.* C. M.

- 1 Nor eye hath seen, nor ear hath heard,
Nor sense nor reason known,
What joys the Father hath prepar'd
For those who love the Son.
- 2 But the good Spirit of the Lord
Reveals a heav'n to come :
The beams of glory in his word
Allure and guide us home.
- 3 Pure are the joys above the sky,
And all the region peace ;
No wanton lips nor envious eye
Can see or taste the bliss.
- 4 Those holy gates for ever bar
Pollution, sin, and shame ;
None shall obtain admittance there,
But foll'wers of the Lamb.
- 5 He keeps the Father's book of life,
There all their names are found ;
The hypocrite in vain shall strive
To tread the heav'nly ground. Watts.

CECIL. C. M.

SAC. LYRE

Oh could our thoughts and wish - es fly A -

The first system of the musical score for 'CECIL. C. M.' is written for a single melodic line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The melody begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, and G5. The piano accompaniment consists of a right hand with a steady eighth-note accompaniment and a left hand with a simple bass line.

bove these gloo - my shades, To those bright worlds be -

The second system continues the melody and accompaniment. The melody features a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, and G5. The piano accompaniment maintains the same rhythmic pattern as the first system.

yond the sky, Which sorrow ne'er in - vades!

The third system concludes the piece. The melody ends with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, and G5. The piano accompaniment continues with the same rhythmic pattern until the final measure.

324. *Pleasures Unseen.* C. M.

- 1 Oh could our thoughts and wishes fly
Above these gloomy shades,
To those bright worlds beyond the sky,
Which sorrow ne'er invades!
- 2 There joys, unseen by mortal eyes
Or reason's feeble ray,
In ever-blooming prospect rise,
Unconscious of decay.
- 3 Lord, send a beam of light divine
To guide our upward aim!
With one reviving touch of thine
Our languid hearts inflame.
- 4 Then shall, on faith's sublimest wing,
Our ardent wishes rise
To those bright scenes where pleasures spring
Immortal in the skies. Steele.

~~~~~  
325. *The Promised Land.* C. M.

- 1 Far from these narrow scenes of night,  
Unbounded glories rise,  
And realms of infinite delight,  
Unknown to mortal eyes.
- 2 Fair distant land! could mortal eyes  
But half its charms explore,  
How would our spirits long to rise,  
And dwell on earth no more!
- 3 There pain and sickness never come;  
There grief no more complains;  
Health triumphs in immortal bloom,  
And purest pleasure reigns.
- 4 No cloud those blissful regions know,  
For ever bright and fair;  
For sin, the source of mortal wo,  
Can never enter there.
- 5 There no alternate night is known,  
Nor sun's faint sickening ray;  
But glory, from the eternal throne,  
Spreads everlasting day. Steele

## DORCHESTER. C. M. BOST. ACAD. COLL.

Give me the wings of faith, to rise Within the

The first system of the musical score for 'Dorchester'. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The time signature is 3/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, 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**326.** *Example of Christ and Saints.* C. M.

- 1 Give me the wings of faith, to rise  
Within the veil, and see  
The saints above, how great their joys,  
How bright their glories be!
- 2 Once they were mourning here below,  
And wet their couch with tears;  
They wrestled hard, as we do now,  
With sins, and doubts, and fears.
- 3 I ask them whence their victory came?  
They, with united breath,  
Ascribe their conquest to the Lamb,  
Their triumph to his death.
- 4 They mark'd the footsteps that he trod,  
His zeal inspir'd their breast,  
And, following their incarnate God,  
Possess'd the promis'd rest. Watts.

**327.** *The Everlasting Song.* C. M.

- 1 Earth has engross'd my love too long;  
'Tis time I lift mine eyes  
Upward, dear Father, to thy throne,  
And to my native skies.
- 2 There the blest man, my Savior, sits:  
The God! how bright he shines!  
And scatters infinite delights  
On all the happy minds.
- 3 Seraphs, with elevated strains,  
Circle the throne around,  
And move and charm the starry plains  
With an immortal sound.
- 4 Jesus, the Lord, their harps employs;  
Jesus, my love, they sing!  
Jesus, the life of all our joys,  
Sounds sweet from ev'ry string.
- 5 Now let me mount and join their song,  
And be an angel too;  
My heart, my hand, my ear, my tongue,  
Here's joyful work for you. Watts.

## BIRMINGHAM. S's. Double.

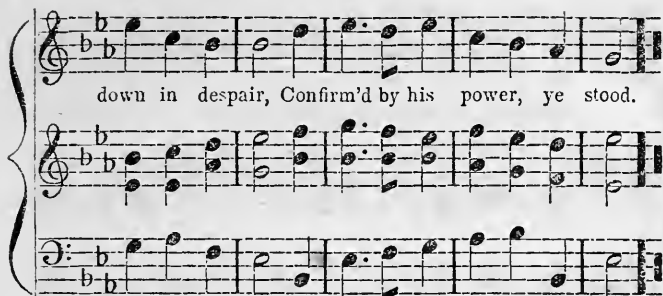
## ENGLISH.

Ye angels, who stand round the throne, And view my Im-  
In rapturous songs make him known ; Tune, tune your soft

ma - nu - el's face, } He form'd you the spirits you  
harps to his praise: }

are, So happy, so noble, so good ; When others sunk

## BIRMINGHAM.—CONTINUED.

328. *Panting for Heaven.* 8 s.

(See verse 1, in the music.)

- 2 Ye saints, who stand nearer than they,  
 And cast your bright crowns at his feet,  
 His grace and his glory display,  
 And all his rich mercy repeat:  
 He snatch'd you from hell and the grave;  
 He ransom'd from death and despair;  
 For you he was mighty to save,  
 Almighty to bring you safe there.
- 3 Oh, when will the period appear  
 When I shall unite in your song?  
 I'm weary of lingering here,  
 And I to your Savior belong!  
 I'm fetter'd and chain'd up in clay;  
 I struggle and pant to be free;  
 I long to be soaring away,  
 My God and my Savior to see!
- 4 I want to put on my attire,  
 Wash'd white in the blood of the Lamb;  
 I want to be one of your choir  
 And tune my sweet harp to his name:  
 I want—Oh, I want to be there,  
 Where sorrow and sin bid adieu—  
 Your joy and your friendship to share—  
 To wonder, and worship with you! M. De Fleury

## ENDLESS PRAISES.

II.

Endless prais - es, Endless praises to our God : Ev - er

be his name a - dor'd, Ev - er be his name a - dor'd.

329. *Doxology.*

- 1 Endless praises to our God :  
Ever be his name adored.
- 2 Angels, crown him, crown the Lamb ;  
He is worthy, praise his name.
- 3 Saints, adore him for his grace  
To our guilty, fallen race.
- 4 Saints and angels, join to sing,  
Glory to our God and King.



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**CIRCULATION**  
**AND**  
**CHARACTER**  
**OF**  
**THE VOLUMES**  
**OF THE**  
**AMERICAN TRACT SOCIETY.**

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